

# THE MUSICAL TIMES

And Singing-Class Circular,

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APRIL 1, 1872.

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Yours truly,  
Messrs. Metzler and Co., Great Marlborough Street.

2, Manchester Square. Jan. 26, 1872.

JULIUS BENEDICT.

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WM. SPARK, Mus. D.,  
Organist of the Town Hall, Leeds.

Messrs. Metzler and Co.

Sydenham, S.E., 23rd Jan., 1872.

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Jan. 22, 1872.

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# THE MUSICAL TIMES,

## 2nd Singing Class Circular.

APRIL 1, 1872.

### DISTANT MUSIC.

BY HENRY C. LUNN.

THE genial Elia, in his paper on "Distant Correspondents," speaks so many truths which we all have felt that we cannot but turn to it with renewed pleasure when a letter or newspaper comes to hand at our breakfast-table which for months perhaps has been travelling thousands of miles over the ocean. "Indeed," he says, addressing a friend in Sydney, "it is no easy effort to set about a correspondence at our distance. The weary world of waters between us oppresses the imagination. It is difficult to conceive how a scrawl of mine should ever stretch across it. It is a sort of presumption to expect that one's thoughts should live so far. It is like writing for posterity; and reminds me of one of Mrs. Rowe's superscriptions, 'Alcander to Strephon in the shades.'" If these ideas will steal upon us in writing or receiving a friendly letter from a distance, how much more are we open to their influence when such communication merely contains news. Elia speaks amusingly of the "now" when the word is written and the "now" when it is read as so widely separated in time that he can have no security that what a person states as a truth shall not before the letter reaches his friend turn into a falsehood; "and not only," he continues, "does truth, in these long intervals, un-essence herself, but (what is harder) one cannot venture a crude fiction, for the fear that it may ripen into a truth upon the voyage." The electric telegraph has of course done much for us in conveying from many distant parts of the world mere records of important events in a space of time which would astonish Charles Lamb could he once more visit the earth; but news that will keep in still wrapped up in letters and newspapers, and sent across the sea to reach us so long after the occurrences narrated have taken place that it is often difficult to share the enthusiasm of a writer who, very probably, at the time we read his remarks has almost forgotten that he ever penned them.

Perhaps on no subject is this feeling more called forth than in that of music. A newspaper, let us say, comes to us from New Zealand, with a passage carefully marked for extract; "last night," we are told, "an interesting performance of the 'Messiah' was given. The inclemency of the weather deterred many from coming, but those who were present were amply rewarded." Where is this "last night," when we put this; the weather has been fine and wet a dozen times since this concert; and Handel's strains, which the next morning lingered in the ears of the many who composed the audience on the occasion, have now become a thing of the past. Only a short time ago we received an account of a concert in Sydney, which was duly inserted in our journal. By the next mail came a letter, written "in great haste," correcting the name of a singer who had appeared in the performance. The "haste" with which this correction was made and despatched contrasted strangely with the cold and methodical manner in which it was packed up with hundreds of other letters in the mail-bag, conveyed over what Charles Lamb calls "the world of waters," and after being duly sorted by the post-office officials, dropped quietly into our letter-box long after any of our readers could have remembered that the concert to which the communication referred had ever been noticed. How strange, too, does it appear to read in a newspaper sent from the antipodes, that an opera troupe is about to commence a short season; to have the whole of the arrangements detailed in a prospectus, and to be perfectly aware that when this meets our eye, the season has long been over, and some other musical event is the real "news" of the place, the record of which will probably come here when it has become history there. It is like suddenly lighting upon a letter in the handwriting of a deceased friend, the well-known characters in which seem to speak to us once more with all the warmth of life.

In spite, however, of the length of time which must necessarily elapse before distant musical events can become chro-

nicled here, it is always a real pleasure to find that the works which are loved and honoured in this country are slowly, but surely, enlisting the sympathies of those who, although separated from us by a wide expanse of ocean, are in reality a part of ourselves—sprung from the same stock, and speaking the same language. Since music has ceased to be a luxury, and the greatest compositions of the greatest masters have been placed within the reach of all, musical Societies have been formed in the remotest lands, the object being to foster a love for the highest works, the demand for which is so rapidly increasing that a statement of the amount of their sale in English-speaking countries, would astonish even the most sanguine enthusiast in the cause of artistic progress. "Distant Music," therefore, it will be seen has now become of such importance that it is in reality as necessary to insert accounts of the performance of Oratorios, Cantatas, and Operas, which have taken place many thousands of miles from our shores as to record similar events in our own Island; and if New Zealand, Australia, and America progress as they have done within the last few years, our country correspondents must not be surprised if our "Brief Summary" should become still more remarkable for its brevity when noticing their musical doings, in order to make room for the new press of matter. Meanwhile it may be interesting to glance at what our distant friends have been doing in the art within the last few years. Turning to accounts from Otago, in New Zealand, we find that the Dunedin Philharmonic Society has been for many years giving Oratorios and other works with much success. On Christmas Eve, 1863, under the direction of Mr. George R. West, the founder of the Society, the first concert took place, when Handel's "Messiah" was performed, and in 1865 the same composer's "Samson," "the work being listened to," we are informed, "with the utmost interest by the audience." At Auckland, too, we hear of a Harmonic Society giving a highly creditable presentation of Haydn's "Creation," before it had been established a twelvemonth. In Australia high-class music is making rapid progress, the visit of Mr. C. E. Horsley having no doubt tended much to further the good cause. As early as 1863 the Melbourne Philharmonic Society produced Mr. Horsley's Oratorio, "David;" and we afterwards hear of the performance of "Judas Maccabeus," the "Messiah," and several other standard works. Some idea, too, may be formed of Colonial liberality in matters musical by the following paragraph from a Melbourne paper:—"It is intended to inaugurate the Music-hall now building with a grand Inter-Colonial Musical Festival, when a new Oratorio by Mr. Charles Edward Horsley will be produced. A commission has been sent to England for a grand organ for the above hall, the sum voted by the Corporation being £4,000." We do not know whether all these intentions have been carried out, as no record has reached us giving a detailed account of the opening of the hall; but we quote the passage to show the spirit by which these artistic enterprises are animated in Australia. As an earnest of the future, we may also mention that in the prospectus of the Melbourne Philharmonic Society for the present season the works promised are Mendelssohn's "Elijah" and "Hymn of Praise," Haydn's "Seasons," Spohr's "Last Judgment," and Handel's "Messiah" and "Israel in Egypt." The Adelaide and Sydney Philharmonic Societies are likewise in a highly flourishing condition; and we constantly read of miscellaneous concerts being given in the Colony at which good music receives a very fair share of attention. New works also appear to be produced here, for in addition to the one by Mr. Horsley, mentioned above, we hear of a composition by Mr. J. Summers, Mus. Bac., Oxon, written for the inauguration of the Music-hall; and our readers will remember that Mr. Tolhurst's Oratorio, "Ruth," was performed for the first time at Prahara, a suburb of Australia. The local papers were extravagant in their praise of this latter work; and although, on its production in this country, we took leave to differ from them as to its merits, we found that the few lines we wrote, based on the announcement of its success in the journals which were forwarded to us, and of course before we could have heard a note of the composition, were re-printed as an opinion of the *Musical Times*. All this may be forgiven, perhaps, when we consider how difficult it is for a man to become a prophet in his own country, and how natural it is, therefore, for him to endeavour to influence a new public by bringing



certificates from an old one; but composers should be cautious of allowing themselves to be influenced by the adulations of local papers. The criticisms of the provincial press in our own country are rarely written by persons at all acquainted with the art, in proof of which we may mention that in a newspaper which lately reached us, after a panegyric upon all the performers, vocal and instrumental, who took part in a concert, the writer metaphorically pats Beethoven on the back by saying that his song "Adelaide" is a composition "containing many pleasant surprises."

Pursuing our researches into the state of "Distant Music," we learn that at Adelaide, a Philharmonic Society is in a prosperous condition, and at Ballarat some of the best Oratorios have been given by the "Harmonic Society" with much success. In Tasmania we also hear of excellent concerts; and, incidentally it may be mentioned (although out of the scope of our present musical survey) that at Hankow, in China, on Easter Sunday, 1869, the "Hallelujah Chorus" was sung as an anthem by three sopranos, one alto, two tenors, and two basses, and that "it went exceedingly well." At Madras, a Philharmonic Society had been some time in existence in the year 1865, and Sir Hope Grant has given 100 rupees to the "Instrument Fund." Then we have satisfactory news of the progress of the art from Natal; and at Cape Town, the "Good Hope Choral Union" is constantly performing such works as the "Messiah," "St. Paul," the "Mount of Olives," &c., a concert of the "Intermediate Tonic Sol-fa Class," under the direction of Mr. J. H. Ashley, being also spoken of in terms of much favour by a Cape Town paper. At Port Elizabeth, too, we get reports of several musical entertainments, a "Monster concert," given in the Town-hall by Mr. Edward Newbatt, having been very largely attended, and highly successful. In the West Indies we are also informed that music is zealously cultivated, as an earnest of which it may be mentioned that the Barbados Philharmonic Society has it in contemplation to found vocal and instrumental schools. From Quebec we also receive interesting musical news; and at Montreal a series of vocal and instrumental concerts was given at Nordheimer's Hall, in 1867, followed, no doubt, by many others of an equally interesting character.

The musical events at Boston are constantly before our readers; the "Handel and Haydn Society," organized in the year 1815, chiefly for the practice of psalm tunes during the summer months, having advanced to a point of perfection in the presentation of the most classical works which renders a record of the proceedings of the Association highly interesting. The "Thomas Concerts," too, as they are called, are of such a high character as almost to put us to shame in England, where the announcement of unfamiliar works by an enthusiastic concert-giver is quite sufficient to keep our so-called music-lovers from the room. The Boston papers speak of the compositions of Wagner, Liszt, and many other modern writers as if their readers were thoroughly conversant with their merits; and in "Dwight's Journal of Music" (one of the most able critical musical periodicals ever published), in mentioning the performance of the Introduction and Finale to Wagner's "Tristan und Isolde," the writer very wisely says that, not being able to comprehend it on a single hearing, he "suspends his judgment." In New York although the love for good music is evidently steadily on the increase, it is obvious that inferior compositions have a very large sale. We are told, for instance, that the song "Don't be angry with me, darling," as "sung by the minstrels, played by the bands, and whistled by the boys," is the "great popular melody of the United States." Then we have constantly advertised a large collection of "Temperance Songs," the mere titles of which preach a whole sermon in aid of the cause. "Don't marry a man if he drinks," "I'll marry no man if he drinks," "Father's a drunkard, and Mother is dead," "Pure cold water," "Beautiful sparkling water," "Girls, wait for a Temperance man," "Brother, don't go out to-night," if sung with sufficient depth of feeling, would convert a man given to strong liquors, we should imagine, on the spot; but as "Mr. and Mrs. Brown" (comic duet) is included in the selection, it is obvious that our Temperance friends are not averse to having a little fun over their water. Another popular song in New York is called "Make me a jacket of Pa's old coat," and the "Aint I

pretty" polka, with a "splendid lithographic title, printed in colours, of a young lady arranging her toilet before a looking-glass," is quite the rage, the whole first edition having been exhausted in a few days. Sensational dance music includes directions for its use; for after advertisements of the "Golden Robin Polka," "Pet Robin Polka," "Swinging Polka," "New Anvil Polka," and "Partridge Polka," we have this sentence:—"The Robin Polkas have sweet bird calls in them, the Swinging Polka has a swinging movement, the Anvil Polka sounds best with hammer accompaniment, and the Partridge Polka brings in the whistle of the Quail." The lists of the "most popular" instrumental music contain a strange mixture of good, bad, and indifferent; and that there exists an extraordinary confusion of tongues in the titles of some of the modern compositions may be imagined when we say that one piece is advertised as the "Cascade de Dardrops." Energetic endeavours are made in New York to create a love for the highest order of church music; but a review in our columns a short time ago upon a collection of Hymns and Tunes for public worship, recently published in that city, will sufficiently show that the compilers of the work have been more desirous of writing down to the taste of the multitude than of attempting to raise it. We must also remark that a book called "Zion's refreshing showers," which we find extensively advertised, can scarcely appeal to people in search of healthy sacred music; and that a slight want of classification in publishers' catalogues may be too frequently seen, can be proved by the following quotation of the titles of three pieces, which occur precisely in this succession: "Clang to the crucified," "Cock a doodle doo," "Cod liver oil."

There can be no question, however, that high-class music is rapidly making its way in New York, and little doubt can exist of its ultimate triumph. The success of the "Parepa-Rosa Opera Company" has, we believe, done very much towards popularising the best lyrical works; for Mr. Carl Rosa is an artist with a real love for the task he has undertaken, and not a mere speculative caterer for the multitude. Three excellent vocalists, Miss E. Wynne, Madame Patey, Messrs. Santley, Patey, and Cummings—known as the "Dolby Company"—have also had much effect in deepening the love for Oratorio music; and Mr. Santley, who remains, we believe, for some time in America, will materially strengthen the case of all the Operas produced by Carl Rosa. We have undoubted proof, too, that the standard sacred works are gradually obtaining a very large sale; and a knowledge of the good will speedily displace the bad. America has a magnificent musical future before it, if it can only learn to blot out the word "sensational" in those grand demonstrations which the people are so eminently suited to organise. It is well-known that the "Boston Peace Musical Festival," which took place in 1869, was a mild affair compared with that announced for the present year; and yet, when we find that it took place in a building 500 feet long, and 300 feet wide, and constructed to hold between 40,000 and 50,000 persons, it is difficult indeed to conceive how all these figures can be materially multiplied without setting the laws of acoustics at defiance. In the account of the Festival furnished to us at the time by a correspondent, we have some curious information respecting various portions of the performance. Gounod's "Ave Maria," we are told (based upon Bach's Prelude in C major), was exquisitely sung by Madame Parepa, but it was scarcely a desirable solo to select for a *début* in so colossal a building. The same vocalist also gave the solo part of the "Inflammatus" from Rossini's "Stabat Mater," but when the composition was repeated on the fourth day, the Festival had set in with all its fury, and the "solo was sung by about ten young ladies, with the utmost correctness of intonation and precision." Then the Overture to "Fra Diavolo" was given, the principal trumpet part being performed by fifty trumpeters; and also Meyerbeer's "Coronation March," with an orchestra of 1,000 musicians, although it is said of the latter work that it was "not perfect, and indeed proved nearly a failure." But the grand triumph of the Festival was reserved, as might have been expected, for the pieces especially suited to the "colossal" nature of the building. "The Star-spangled Banner," we are informed, "proved a genuine success, and displayed to the greatest advantage the gigantic power of the grand orchestra, military bands, drum corps, organ, artillery, and chiming of

The firing of the cannons, by electricity from the conductor's stand, had really a fine effect, as the instantaneous discharge upon the first beat of each measure in the chorus, may well be compared to the striking of a large drum. The Anvil chorus, from 'Il Trovatore,' by chorus, full orchestra, and artillery (outside) accompaniment, the anvil part performed upon 100 anvils by the Boston Fire-brigade, was excellent, and it was re-demanded with acclamations."

Here, then, we have undoubted proof that where the building is not adapted to the music, the music must be adapted to the building; and that if we are to have an almost unlimited number of listeners, we must have an almost unlimited number of performers. Not only, therefore, must solos for a soprano voice be sung by "about ten young ladies," but every part, vocal and instrumental, must be multiplied in proportion; and anvils, sledge-hammers, and artillery, will be the "additional instruments," with which the feeble scores of Beethoven, Mendelssohn, and other modern composers must be enriched for Festival use. We hope and believe that America will see how destructive is this idea to the furtherance of pure art, and that a healthy reaction will take place when renewed experiments clearly demonstrate that the real enjoyment of music is dependent upon the power of hearing the minutest details of the compositions performed. If good and healthy music is to have the prominent place in their artistic gatherings, we sincerely wish the Americans every success; but if it is to be mixed up with bells, guns, and anvils, we fervently pray that it may for ever remain "distant music," and heartily bless the "world of waters" that lies between us.

The recent Knighthood of two members of the musical profession renews our hope that the art is gradually advancing in the estimation of those whose patronage and power can effect so much towards its progress in this country. The claims of Sir John Goss to the title conferred upon him need not here be enumerated. Both personally and artistically he has so thoroughly won the esteem and admiration of the musical world, that no mark of distinction was necessary, even in his retirement, to recall to mind the many services he has rendered to art and artists during a long and laborious professional life. As a State recognition of these services, however, it cannot fail to be in the highest degree gratifying, both to the recipient and his musical brethren; and we have now only to express an earnest hope that he may live for very many years to enjoy the honour which he has so worthily earned. Sir Robert Prescott Stewart, Mus. Doc., who has been knighted in Dublin, holds a reputation which fully entitles him to the position he has attained. He has long been known as one of the most accomplished musicians of the day; and in Dublin he not only takes high rank as a composer, but since his appointment as University Professor, his public lectures have amply attested his deep study of the art to which he has devoted his life. Several prizes for composition have been won by him in competition at various times; and it is understood that he has been chosen as the representative of Irish Music at the Festival to be held at Boston during the present year. In the active pursuit of his profession, therefore, there can be little doubt that time will but deepen our sense of his worthiness to hold the distinctive title with which he has been invested.

#### BACH'S JOHANNES PASSION.

A PERFORMANCE of this most interesting Oratorio—the first that has ever been given in England—took place at the Hanover Square Rooms, on Friday morning, the 22nd ult., in aid of the restoration fund of St. Anne's Church, Soho. The work derives interest from the great success that has of late attended its companion composition, the Passion according to St. Matthew, set by the same greatest of masters, and its introduction to our public was an occasion that must be regarded as important in musical history. An analytical comparison of Bach's settings of the two Gospel narratives would far exceed the space at present command, so these remarks must be limited to the performance, which, as a whole, merits high praise, although it was attended with not unimportant circumstances. From illness and from other causes, two of the principal singers who had been announced were unable to appear; these were Miss Julia Mason and Herr Stockhausen, whose places were filled at the

briefest notice by Miss Dones and Mr. Thurley Beale. It was indeed an arduous task to undertake, without such length of study as would give perfect familiarity, music of the complication, the total unlikeness to what we are accustomed to hear, and the embarrassing nature that belongs to this work—the embarrassment lying in the fragmentary structure of the recitative, wherein the part of Jesus enters often with a single ejaculation; difficult as was their duty, however, the two vocalists acquitted themselves with remarkable credit. In the air, "It is finished," Miss Dones proved her musicianship, and made so pleasant an impression that her name will no longer be unknown. Mr. Beale, it must be owned, was not always quite correct, which is matter of little wonder in one who had received his difficult part on the very morning, and who sang without a rehearsal; but, on the other hand, he read the part with great intelligence, and declaimed many of its very significant passages so as to convey, and even to enforce their deep meaning. To notice now those who were prepared for the performance; Miss Banks warbled sweetly the single piece for soprano, "I follow thee also," an air that derived peculiar effect from its organ accompaniment, which has many melodic features of interest and divides attention with the voice part. The Rev. Charles Harvey and Mr. Charles Wade were blameless in the recitatives belonging to the parts of the officer Pilate and Peter; and to Mr. Arthur Wade (son of the rector of St. Anne's parish) belongs very high praise for the distinct enunciation and the highly dramatic manner with which he declaimed the very long and most difficult part of the Evangelist, giving to it great variety of colouring. It is not enough to class this gentleman's performance with those of the other vocalists, for, as it was more trying, his success in it merits more consideration; the close of the recitative which tells how Peter "went forth and wept bitterly," was sung with true pathos, and that which describes the rending of the Temple veil, with energy as appropriate. Mr. Wade was not so successful in the songs, but it would be wanton to complain where there was so much of merit. Mr. W. S. Hoyte (organist of All Saints, Margaret Street) sustained the organ part most admirably; this is not the mere filling up of the orchestral score which is all that is for the organ to perform in some other works of the class; it is often conspicuous and sometimes has the sole accompaniment in the rhythmical pieces, and in the recitative it is left alone with the voice, discharging the duty assigned usually to the pianoforte in the presentation of the Matthew Passion, and to the violoncello and double bass in the works of Handel; its effect was an improvement on both of these, even on the former, but this might have been still better had the chords been less constantly sustained in the recitative; high praise is due to Mr. Hoyte, and is freely awarded. The choir proved careful training on the part of their excellent choirmaster, and some zeal on the part of the vocalists. With Mr. Joseph Barnby lay the main responsibility of the entire performance, and to him belongs the main honour; it is only they who know the practical difficulty and the technical peculiarities of the music that can do justice to the conductor of this work in their esteem, but they must have observed his worth and be ready to accord him its full credit. It is to be regretted that the great length of the composition necessitated the omission of several pieces, but yet this was judicious, for the effect would have been damaged of what was given, had there been more than could be understood on a first hearing of music so grave, and in a manner so little known as that in the present oratorio.

#### BACH'S PASSION MUSIC AT WESTMINSTER ABBEY.

ON Tuesday the 26th ult. Bach's sublime setting of the "Passion" (S. Matthew) was for the second time introduced into the Service at Westminster Abbey. Upon the vast congregation assembled this solemn and deeply religious music created a feeling of reverence for the sacred nature of the subject which it illustrates, beyond the power of words, however eloquently uttered, to produce. The choruses throughout were rendered not only with unerring precision, but with a true appreciation of the text, the Chorales especially, creating an effect which can never be realised in a secular building. It may be mentioned, too, that the fine chorus, "O man, thy heavy sin lament," which immediately precedes the sermon, was sung, and thus the intention of Bach was perhaps more thoroughly carried out than on any former occasion. The whole of the bass music was excellently given by Mr. Thurley Beale; and the tenor part was sustained by Mr. W. H. Cummings in that careful and conscientious manner for which this vocalist has so

long been celebrated. As on previous occasions, he made a profound impression by his rendering of the words "Peter went out and wept bitterly" and the subsequent recitative "My God, my God, why hast Thou forsaken Me." The alto solo "Alas, now is my Saviour" was sung by Master Smith, and the pathetic air, "Have mercy upon me, O Lord" (the violin *obbligato* exquisitely played by Mr. Pollitzer) by Master Self, both with remarkable precision and justness of intonation. These young gentlemen are choristers in Norwich Cathedral, and testify to the admirable training the boys of this choir receive at the hands of their master, Dr. Buck. The orchestra was complete in every department. Mr. C. S. Jekyll presided at the organ, and Dr. Stainer at the harmonium (again kindly lent by Messrs. Cramer and Co.). Mr. Barnby under whose able direction the music was placed, conducted with much skill and judgment. An eloquent sermon highly appropriate to the occasion, was preached by the very Reverend the Dean, who took for his text portions of the 38th, 39th and 42nd verses of the 26th chapter of S. Matthew's Gospel.

#### CRYSTAL PALACE.

HERR BRAHMS's pianoforte Concerto, which was given at the Saturday afternoon concert, on the 9th ult., as usual, caused a divided opinion on the merits of this exponent of the music of "Young Germany." The "Adagio" is unquestionably the most popular movement; but there is much excellent and effective writing throughout the work, the appreciation of which, we think, will grow with a more intimate knowledge of the school to which the composer adheres. Miss Baglehole (a young student of the Royal Academy of Music, and pupil of Mr. W. H. Holmes) attacked the enormous difficulties of this concerto with a confidence extraordinary in one who can have had but limited experience in playing before the public, and displayed a firm touch and executive power which augurs well for her future career. An interesting item in the programme of the 16th ult. was J. S. Bach's "Suite" for orchestra, in D, which was excellently played; and at the same concert Herr Joachim's "Hungarian Concerto" was performed by the composer with extraordinary success. Some good vocal music has been given during the month; but the orchestral works continue to be the real attraction of these concerts.

#### PHILHARMONIC SOCIETY.

THE sixtieth season of this Society commenced at St. James's Hall on the 20th ult., with, we are glad to find, an increased subscription, consequent no doubt, upon the removal to a locality where a popular as well as an aristocratic audience can be appealed to. The Symphony in D, of the late Mr. Cipriani Potter, was welcome as a thoroughly artistic work and as a complimentary tribute to one of England's most accomplished composers. The instrumentation of this Symphony is masterly in the extreme, and may be profitably studied by those who delude themselves into the belief that effect is gained by redundancy of scoring. The other orchestral works were Mendelssohn's Scotch Symphony, Beethoven's Overture to "Leonore" (No. 1), and Weber's Overture to "Der Freischütz," all of which went well under the steady baton of Mr. W. G. Cusins. Herr Bagheer made a highly favourable first appearance as a violinist, the more creditable seeing that Herr Joachim played at the same concert. He is a brilliant and confident performer, and both in Tartini's "Trillo del Diavolo" and the "Duo concertante," of Spohr (with Herr Joachim) elicited warm and deserved applause. Madame Peschka-Leutner (from Leipzig) displayed a fine voice and dashing style of execution in Spohr's Scena, "Tu m' abbandoni," but we should like to hear her again before pronouncing upon her capabilities. Madame Patey was the other vocalist, and created a marked effect in Gounod's popular sacred song, "There is a green hill far away."

#### THE ORATORIO CONCERTS.

At the seventh concert, on the 5th ult., Handel's "Israel in Egypt" was performed with the excellent additional accompaniments of Mr. G. A. Macfarren. Unfortunately a sudden attack of hoarseness prevented Mr. Sims Reeves from appearing, and his place was effectively supplied, under the

circumstances, by Mr. Kerr Gedge, who sang "The enemy said" with much earnestness and care, but with an obvious nervousness which the audience had the good taste to sympathise with. The other parts were ably filled by Madame Lemmens-Sherrington, Miss Emily Spiller, Miss Helen D'Alton, Mr. Whitney and Herr Stockhausen. In the air "Thou didst blow," Madame Sherrington elicited well deserved applause; and "The Lord is a man of war" was given by Herr Stockhausen and Mr. Whitney so admirably as to create a genuine enthusiasm with the audience, indeed we have never heard so perfect a rendering of this duet, and there can be no question that a repetition of it would have been insisted upon had the conductor for a moment wavered in his resolution to abolish encores at these concerts. The choruses severely taxed the powers of the choir; and the utmost credit is due to Mr. Barnby for achieving such results, considering the short time he had to have for preparation between the performances. The "Hallelujah," "He led them through the deep," "Moses and the children of Israel," and "I will sing unto the Lord," were sung throughout with the utmost precision and intelligence, and in the fine chorus "But as for His people," the various gradations of tone were admirably preserved. The eighth concert took place on the 19th ult., when a very fine performance of the "Messiah" was given, the principal vocalists being Madame Lemmens-Sherrington, Miss Anna Sinclair, Madame Laura Baxter (in place of Miss Julia Elton, who was indisposed), Mr. Sims Reeves and Mr. Whitney. The excellent singing of Madame Sherrington and Mr. Reeves in this Oratorio is too well known to need more than a record that we never heard either vocalist in better voice; but it is due to Madame Baxter to say that, called upon at a short notice, she acquitted herself on the whole with much credit; nor can we pass over the finished rendering of "Why do the nations" and "The trumpet shall sound" by Mr. Whitney (the latter having the powerful aid of Mr. T. Harper's trumpet *obbligato*) without according unqualified praise to an artist who is rapidly taking foremost rank as an exponent of sacred music. A good word must also be said for Miss Sinclair, who gave the air "How beautiful are the feet" with so much purity of style and unaffected expression as to elicit the warmest applause. It is needless to say that the utmost justice was done to all the choruses; for it was evident at the first performance of the work this season, that great attention had been paid by the choir to the chief effects intended by the composer, even at the expense of disregarding the many conventionalisms which are so often repeated without question. The "Hallelujah," "For unto us," "All we like sheep," and "Glory to God" were particularly worthy of commendation. At both these concerts Mr. Barnby conducted, and Mr. F. A. W. Docker presided at the organ.

#### MR. HENRY LESLIE'S CONCERTS.

At the second concert, on the 15th ult., the production of Carissimi's Oratorio "Jonah" was an event of the times of interest. Everybody who knows anything of the history of music is thoroughly acquainted with the name of Carissimi, but few persons, we imagine, had ever thought that, but for the absence of modern orchestral colouring, one of his works would in the present day almost pass for a modern sacred composition. The secret of this is that Carissimi was an innovator, who, instead of copying old forms, relied upon his own genius for the mode in which his ideas should be expressed; and thus he has served as a model for the most great men who have followed him. Handel, and even Bach, must have been well aware of the incalculable services rendered to sacred art by their predecessor, for it was impossible to listen to the noble double chorus, "And there was mighty tempest," without being reminded of the gigantic creations of the same type in "Israel in Egypt," and our own familiarity with Bach's Matthew "Passion" music probably to us how many of his short choral pieces are moulded on the plan set by Carissimi. Beautiful, too, and thoroughly modern, are the narrative recitatives connecting the principal pieces; and the pathetic air for the tenor, "Jehovah, Thou, O Lord," (finely sung by Mr. Maas), is a model of sacred writing. We sincerely hope that we have not neglected the last of "Jonah." It is good we should be occasionally reminded that when the grand old composers wrote their voices, they wished those voices to be heard. A glance at the scores even of Handel will show us how much of "additional instruments" have obscured the effect originally intended; and although it may be possible that modern ears may require modern orchestration, it is desirable that we should occasionally "try back" to see whether we are not



departing too widely from the works which delighted our ancestors. Mr. Leslie deserves the utmost credit for presenting us with this valuable specimen of old art; and we sincerely hope that its reception will stimulate him to proceed still further in the same path; for when we consider the many treasures still lying unheeded, it is strange indeed that we should content ourselves with modern imitations of them, simply because they are modern. The choruses in "Jonah" were admirably sung; and Miss Ellen Horne, Madame Boole, Mr. Maas (of whom we have already spoken), Mr. Henry Regaldi and Mr. Chaplin Henry, did the utmost justice to the solos. Mr. J. C. Ward presided at the organ, and Mr. J. G. Calcott at the pianoforte, both with a true appreciation of the duties allotted to them. The choral pieces of the miscellaneous part comprised an excellent performance of Sir John Goss's "Thanksgiving Anthem," Bach's Motet, "The Spirit also helpeth us," Schubert's 23rd Psalm, for female voices (remarkably well sung), and a selection of Madrigals. The solo vocalists were Mr. Sims Reeves (who gave "Deeper, and deeper still," and "In native worth" with his usual effect), Misses D'Alton and Sophie Ferrari; and Herr Joachim played in masterly style the two Romances of Beethoven, the second in response to an enthusiastic score, and Spohr's "Andante," from the 9th concerto.

#### THE PAREPA-ROSA OPERA COMPANY IN AMERICA. FROM A CORRESPONDENT.

That very shallow truism, "nothing succeeds like success," is in everybody's mouth. To make money, no matter how, seems to be the fundamental principle of commercial life, and in the "model republic" every man or woman, and consequently, alas! every artist must be governed to a certain extent by a trading spirit to be able to "get on,"—may, even to make the gifts of nature or the results of culture properly appreciated and rewarded. A felicitous combination of artistic sentiment with pecuniary sharpness is a phenomenon which contradicts the doctrine of affinity; but the really astonishing career of Mr. Carl Rosa as operatic manager and musical director in America, sufficiently proves the existence of such a phenomenon. A genuine artist by instinct, no less than by education, Mr. Rosa venerates the works of the great masters; and, I am sure, that the production of such operas as "The Marriage of Figaro," "Oberon," "Don Giovanni," "Der Freischütz," "La Forza Lutra," and "Der Wasserträger," most of which were first introduced by him to the American public in a complete form and in the English language, has afforded him pleasure of a higher and purer kind than any derived from mere monetary profit. But while exhibiting an ardent desire to raise the standard of public taste, diplomatic skill of the readiest and surest kind has never for one moment been wanting. In a word, Mr. Rosa's administration, regarded as that of a man having at heart the interest of the true artist, dealing with a people still very inexperienced with respect to good music, and under the necessity of making certain concessions even for the sake of art, has up to the present been the most energetic and prudent I know of. His present season of English opera, which commenced last October in New York, has been from the first brilliantly successful. Equally fortunate has been German opera, with Herr Wachtel as the "star" under Mr. Rosa's management, and at this very moment the New York Academy of Music is crowded nightly from pit to dome for the performances of England's greatest baritone, Mr. Charles Santley, whose services our enterprising director was "smart" enough to secure in spite of many competitors. For is this all, for no sooner was Mr. Santley made fast by contract, than Mr. Rosa announced a season of Italian opera (to follow the English opera) with a "star combination" including Madame Parepa-Rosa, Miss Adelaide Phillips (a famous contralto here), Herr Wachtel, and Mr. Santley. The Italian season does not begin until April next, and yet fourteen hundred dollars worth of tickets "went off," as subscription, at the box-office directly after the first advertisement appeared. "Nothing succeeds like success" certainly, but Mr. Rosa's managerial career is justified by a genuine artistic purpose, which raises it far above that of the ordinary dealer in music.

MADAME EUGENE OSWALD, a pianist of whom we have often expressed our favourable opinion, gave a concert at St. George's Hall, on the 1st ult., with unqualified success. Madame Oswald's powers were severely tested in compositions by Beethoven, Schumann, Liszt, &c., and she also performed Weber's duet for pianoforte and clarinet, with

Mr. Lazarus, which proved a highly attractive item in the programme. The concert-giver was assisted in the instrumental department by Herr Pollitzer (violin), and Mr. Paque (violinello), and the vocalists were Miss Blanche Reives, Miss Estelle Emrick and Mr. H. Griffiths.

THE Brixton Choral Society gave an excellent performance of Haydn's "Creation," at the Angell Town Institution, on the 4th ult. The principal vocalists were Miss Katharine Poyntz, Mr. Montem Smith (who created a marked effect in the air "In native worth"), and Mr. Lawler. The choruses (under the able direction of Mr. Lemare) were on the whole satisfactorily rendered; and Mr. John Harrison presided at the organ with much care and judgment.

THE North London Vocal Union gave a performance of Haydn's "Creation" on the 12th ult., in the Theatre of the Islington Literary and Scientific Society. Miss Susannah Cole, Mr. Thureley Beale, and Mr. Horatio Perry were the soloists, all of whom were highly effective. The energy and precision with which the choruses were rendered left nothing to be desired, and great credit is due to the members of the Society and their talented conductor Mr. Glenn Wesley. The pianoforte playing of Mr. Alfred Newton, the accompanist to the Society, was one of the principal features of the concert. The performance elicited frequent applause from a numerous and appreciative audience. The Vocal Union, although only established about six months, already gives indications that it will soon take a prominent position amongst the principal choral societies.

MR. KINGHAM, the blind pianist, gave his first concert in the Westbourne Hall, Bayswater, on Tuesday evening, the 12th ult., assisted by Miss Ellen Glanville, Mdle. Leoné, Miss Ashton, Signor Rocca, Mr. Frank Elmore, &c. Madame Dryden was highly successful in two harp solos; and Miss Glanville being encored in Macfarren's song, "The beating of my own heart," gave in answer Bishop's ballad, "Love has eyes." Mr. Kingham played both his pieces in admirable style. The concert was well attended.

WE are requested to state that Mr. J. E. Naylor has resigned the appointment of Organist and Choirmaster to St. Paul's Church, Great Portland Street.

A PERFORMANCE was given at Brunswick Chapel, Dorset Square, on the 15th ult., in connexion with the opening of a new organ, built by Mr. Thos. A. Jennings, of Hackney Road. Miss Ellen Glanville, Miss Julia Derby, Miss Smith, Mr. Thos. Morgan, Mr. Travers and Mr. Corbett sang several solos and concerted pieces. Mr. Geo. Amplett Morgan accompanied on the organ, and also played a selection of compositions, displaying to great advantage the fine tone of the instrument.

MR. W. R. BOURKE gave a lecture, entitled, "An Evening with Mendelssohn," to the members of the St. Barnabas Mutual Improvement Society, in the School-room, Harvest Road, Holloway, on Monday the 18th ult. After giving a general outline of Mendelssohn's life, as gathered from his letters, the "Recollections" of Devrient, the "Reminiscences" of E. Polko, and a tract by Sir Julius Benedict; the lecturer traced his musical career, and by the favour of some lady and gentlemen amateurs, and Mr. R. Stokoe, organist of St. Barnabas, introduced a great number of illustrations, comprising selections from his instrumental works, vocal pieces from "St. Paul" and "Elijah," and part-songs. Miss Baillie, Miss Chadwick and Mr. Stokoe were the pianists. Mr. Bliss and Mr. Baillie respectively performed on the violin and violoncello, and Miss Norman and Mr. Pakeman were the principal vocalists. The audience, a large one, by its hearty and frequent applause, testified its approbation both of the lecture and the musical illustrations.

THE North London Choral Association gave a concert on the 27th February, at the Town Hall, Shoreditch, before a crowded audience. The Oratorio was Mendelssohn's "Elijah," which was thoroughly successful. The principal vocalists were Miss Matilda Scott, Miss Julia Derby, Miss E. Rycroft, Miss Le Martaine, Mr. G. Carter (Westminster Abbey), and Mr. R. De Lacy (St. Paul's Cathedral), all of whom gave much effect to the solo music, "Hear ye Israel," by Miss Scott, "If with all your hearts," by Mr. Carter, and "It is enough," by Mr. R. De Lacy, being especially worthy of mention. The chorus and band numbered nearly 400 performers. All the choruses were given with commendable firmness and precision. Mr. Bassett conducted with his usual ability.

THE very excellent Chamber-Music Concerts, under the direction of Mr. Henry Holmes, are progressing with much success at the Hanover Square Rooms. At the first concert,

on the 21st February, Mr. Walter Macfarren's performance of the pianoforte Sonata in F, of Paradies, was an interesting item in the programme. Although the "music of the future" may be steadily progressing, it is good that the "music of the past" should not be forgotten; and we shall be always glad to find the resuscitation of these works placed in such able hands. The reception of the Sonata proved that Mr. Macfarren had not miscalculated the taste of his audience. During the five concerts of this series we are promised some of the best specimens of the chamber-music by Beethoven, Mendelssohn, Spohr, Mozart, Schumann, &c.; and amongst the works of living composers, we are glad to find the name of E. Silas.

THE Prospectus of the Royal Italian Opera for the present season (which commenced on the 26th ult.) has an interest apart from the promises of well-known works, to be supported by well-known artists, for Wagner's "Lohengrin" is the opera placed first in the list, as if indeed it were anticipated by the spirited lessee that the trial of this remarkable composer by an English jury would prove the most important event of the season. Lovers of musical progress will unite in thanking Mr. Gye for thus boldly challenging the opinion of his subscribers and the public on the "music of the future;" and although, as a mere commercial speculation, it may be a question whether it would not have been more politic to produce, "Tannhäuser" first, it is certain that at least an intellectual minority will prefer to sit in judgment upon the later development of the composer's style. The principal characters in this work will be entrusted to Madlle. Marianne Brandt, Herr Koehler, and Madlle. Emmy Zimmermann, all fresh comers to this country. An entirely new opera, called "Gelmina," composed by the Prince Giuseppe Poniatowski, in which Madame Adelina Patti will sustain the principal part, and "Il Guarany," an opera by Carlo Gomes, a young and comparatively unknown musician, produced with much success the year before last at Milan, are also promised. Amongst the works to be given during the season, one of the most attractive will undoubtedly be Auber's "Les Diamants de la Couronne," the part of *Catarina* by Madame Adelina Patti, and we are also glad to find that Cimarosa's sparkling little opera, "Le Astuzie Femminili," which was so well received last year, is included in the list. In addition to the names already mentioned the vocalists who will make their first appearance in England are Madlle. Albani (from the Pergola Theatre, Florence), Madame Saar (from La Scala, Milan), Signor Cesari (also from La Scala), Signor Dodoni (from the Imperial Opera, St. Petersburg), and Herr Verenrath (from Copenhagen). The services of Madame Patti, Madame Pauline Lucca, Madlle. Mathilde Sessi, Madame Miolan-Carvalho, Madlle. Scalchi, Madame Monbelli, Signori Nicolini, Graziani, Naudin, Bagagiolo, Cotogni, and Monsieur Faure have also been secured; and the stage management will be, as usual, under the experienced direction of Mr. A. Harris. Signor Vianesi and Signor Bevigiani divide the post of conductor; and so, unfortunately, this department will be the weak point in one of the strongest programmes of arrangements yet issued from this establishment.—The Prospectus of Her Majesty's Opera, Drury Lane, promises us two works which will certainly be welcome to the subscribers, although we cannot agree with Mr. Mapleson in calling them "novelties." Cherubini's "Les Deux Journées" (which is to be produced under the title of "I Due Giornati") has never before been heard in this country, but Auber's "Les Diamants de la Couronne" is well-known here, although the libretto has not yet been forced into the Italian language; and we much regret that at both Opera houses (where the work is announced for this season) such a desecration of the composer's intention should be compulsory. The new comers at Drury Lane are Madlle. Carlotta Grossi (from Berlin) Madlle. Marie Roze (from the Opéra-comique, Paris), Signor Rota (from the Imperial Opera, St. Petersburg), and Signor Meo (from the Imperial Opera, Moscow). The company also includes Mesdames Christine Nilsson, Marie Marimon, Titiens, Colombo, and Baurmeister, Madame Trebelli-Bettini, Signori Fancelli, Vizzani, Rinaldini, Sinigaglia, Mendioroz and M. Capoul, Signori Agnesi, Borella, Zoboli, Casaboni and Foli. Sir Michael Costa retains his post of conductor and director of the music, the principal violin being in the able hands of M. Sainton. The season is announced to commence on Saturday the 6th inst. \* \* \* Second editions of Prospectuses, with additions, are novelties, but this year we have had one from each house. In these we are informed that Mr. Mapleson has engaged the great tenor, Signor Italo Campanini, Miss Kellogg (who is already well known here) and Madlle.

Victoria Bundsen (from Stockholm); and that Mr. Gye has added Madlle. Alvine Ohm and Madlle. Caroline Smerodoff to the list of singers mentioned in his former announcement.

MR. CUSINS'S Oratorio, "Gideon," was performed for the first time before a London audience at St. James's Hall on the 14th ult., the principal parts being ably filled by Miss Edith Wynne, Madame Patey, Mr. W. H. Cummings, Mr. Hilton and Mr. Lewis Thomas, and the choruses being rendered with commendable precision by the St. Thomas's Choral Society and other Metropolitan Societies. We have already expressed our favourable opinion of this work on its production at the last Gloucester Festival; and have not only to record its complete success on the present occasion. Madame Patey gave the song, "The eyes of the Lord," with so much real pathos as to secure a demand for its repetition, a compliment which was likewise awarded to the clerical Battle Chorus, "The sword of the Lord and of Gideon." Miss Bertha Griffiths and Madlle. Arum rendered important service in the music assigned to the two Angels; the large part was admirably played by Mr. John Thomas, and Mr. Hamilton Clarke presided with much judgment at the organ. The orchestra, under the leadership of Herr Straus, was everything that could be desired. Two MS. Part-songs for female voices by Dr. Ferdinand Hiller were excellently given in the miscellaneous part by some pupils of the Royal Academy of Music, the second of which, "May Bella," a charmingly fresh composition, was encored. An interesting "Festlied," by Meyerbeer, was also performed for the first time in this country, the solos being sung by Miss Edith Wynne, Mr. Cummings, and Mr. Hilton, and a highly artistic performance of Weber's *Concertstück*, by Mr. Cusins, elicited the warmest applause. Signor Randegger accompanied the trios on the pianoforte, and conducted the *Concertstück*.

A PRIVATE concert was given on the 24th February, at 202, Camden Road, by Miss Maclean and Miss Traut, two young artists, who before entering on their professional career, were desirous of gathering around them a circle of friends upon whose opinion they could rely. That the verdict of this somewhat critical jury was favourable may be confidently inferred from the demonstrations of approval with which the efforts of the concert-givers were greeted throughout the evening. Miss Maclean (who has, we understand, studied under Sir Sterndale Bennett) is a pianist with a firm touch, a rapid finger, and a delicacy of expression which cannot fail to be appreciated in a public concert-room. Her performance of Sir Sterndale Bennett's Sketches, "The Lake," "Millstream," and "Fountain," elicited much applause, the last being re-demanded; and in three of Handel's pieces, and Dussek's Sonata in B flat, for pianoforte and violin (in which she was joined by Herr Louis Ries) she was also highly successful. Miss Traut has a pleasing voice, and sings with expression and refined feeling. Bishop's "Tell me, my heart," and Gounod's "Quando a lieta" were well selected as a contrast of style; but we should have been glad to hear her in some vocal pieces of more importance. Herr Ries played Beethoven's Romance in F with his usual skill; and some songs by Mr. Lewis Thomas completed a very enjoyable little concert.

THE Birmingham Amateur Harmonic Association announces three concerts, commencing on the 14th May, the programmes of which will include Beethoven's "Mount of Olives," Handel's "Esther," Hummel's Third Mass, and Sullivan's Cantata, "On Shore and Sea." As last year the Association produced Handel's "Jephtha," for the first time in Birmingham, and the forthcoming performances will comprise many works but little known, it will be seen that these concerts are deserving of the highest patronage.

THE 157th Annual Festival Dinner of "The Most Honourable and Loyal Society of Ancient Britons" was celebrated on St. David's Day at Willis's Rooms, St. James's, under the presidency of the Right Hon. Lord Justice James. The object of the festival is to promote the interests of the Welsh Charity School, situated at Ashford, Middlesex. During dinner a selection of music was played by the band of the Royal Artillery, including "The Carmarthen March," the "Glamorgan March," "March of the Men of Harlech," &c. The grace after dinner "Clod i Dduw a fyddo bydd am ei vaeth vendithion 'oll," arranged to an ancient Welsh air by Mr. Brinley Richards, was sung with great effect by the choir, conducted by Mr. William Davis (Mynorydd). After the chairman had given the health of the Queen, "God save the Queen" was sung by Miss Edith Wynne, Miss Severn, and choir. The next toast, "The Prince and Princess of Wales and the rest of the Royal Family," was followed by "God

blest the Prince of Wales," by Miss Edith Wynne and choir. During the evening Miss Edith Wynne sang two Welsh songs and, with Miss Severn, a new duet, "Home" (Brinley Richards). The children of the Welsh School marched round the room, preceded by the Stewards wearing hats with the plume of the Prince of Wales, and sang with much simplicity and expression "the Ode," written expressly for the occasion by Sir Francis Doyle, and adapted to an ancient Welsh melody, "Llwyn On," by Mr. Brinley Richards. A list of subscriptions, amounting to over £800, was read by the Secretary. At the request of Mr. Brinley Richards, three Welsh harpers had been commissioned by Lady Llanover to take part in the musical programme. The performance of Gruffydd, Harper Extraordinary to the Prince of Wales, was greeted enthusiastically by the representatives of the Principality. The scene of three Welsh harpers playing melodies of their country upon the National Triple-stringed Harp was the "sensation" of the evening—such a thing as three Welsh harps playing together never having been witnessed at such a meeting, and it will be long remembered by all present. The list of music contained "St. David's Day," sung by Mr. John Evans, and the "March of the Men of Harlech" (chorus) arranged by Mr. John Thomas. The musical performances were under the direction of Mr. Brinley Richards, who (with all the ladies and gentlemen mentioned) gave his gratuitous services in aid of the Charity.

We are glad to find that Dr. John Stainer has been appointed Examiner in Music for the Oxford Local Examinations of this year.

At Mr. J. Bancutt's Musical and Literary Entertainment, given in the Pimlico Rooms on the 11th ult., Miss Emily Hardy created a marked effect by her excellent playing of two solos on the violin, both of which were unanimously redemanded. Mr. E. Foot, who has a good tenor voice, was also encored in the song, "Let me like a soldier fall." The Misses Hardy acquitted themselves creditably in a pianoforte duet, "The Men of Harlech," and Miss Bullock's song, "The lover and the bird," was rendered with much expression. The other performers were Messrs. Bancutt, Stein, Turk and Linging. Messrs. W. D. Sumner and Brownlow Baker were the accompanists. The entertainments will be given every Monday till the end of this month.

The members of the Christ Church, Newgate Street, Voluntary Choir gave their third annual concert on the 5th ult., at the Literary Institution, Aldersgate Street. Several part-songs and choruses were well sung, especially Mendelssohn's "Three love scenes," from the well-known "Open Air Music." Solos were given by Misses Butterworth, Hadow, Harding, Parker, White and Tetlow, Messrs. Salmon, Grew and Robinson. The Quaver Glee Union also contributed some highly effective concerted pieces. Mr. J. T. Cooper conducted very ably, and Miss Cooper accompanied in a musically manner. A duet concert-overture, "The Merry Wives of Windsor" (composed by Mr. Cooper, and performed by him and Miss Cooper), was rendered in excellent style, and warmly applauded. Miss Davis played a pianoforte piece by Blumenthal, with much brilliancy; and altogether the concert was a great success. We must not forget to mention Mr. Gordon's clever rendering of Rossini's buffo song, "Largo al factotum," which obtained an enthusiastic encore; and that a new sacred song, by Mr. Cooper, entitled "Saved" (composed for the recovery of H.R.H. the Prince of Wales), was also greatly appreciated.

Two of Mr. Willem Coenen's "Three Chamber Concerts of Modern Music," announced in our last number, have been given at the Hanover Square Rooms during the past month. The work which undoubtedly created the greatest interest at the first concert was Brahms's pianoforte Quartet in G minor, op. 25, certainly one of the best specimens of the modern German school that could have been selected. There can be little doubt that this composer is rapidly making his way in this country; and the thanks of all lovers of musical progress are due to Mr. Coenen for affording us the means of fairly judging his merits. The quartet was played to perfection by Messrs. Coenen, Wiener, Zerbini, and Daubert. The "Novelletten," for pianoforte, violin, and violoncello, by Niels W. Gade, are exceedingly favourable examples of a writer whose compositions appear to have been strangely neglected. They were all received with much pleasure by the audience, especially the second number. The vocalist was Miss Sophie Ferrari, who was highly successful both in Schubert's "Adina," and Henry Smart's "White and Red." A composition of Brahms was again the principal feature at the second concert—a Trio in B, op. 8, for pianoforte, violin,

and violoncello—which was excellently performed by Messrs. Coenen, Wiener, and Daubert, and received with decided favour. With much of the mysticism of the modern German school, there is real, solid and effective writing in this work, the "Scherzo," especially, being exceedingly attractive, even to a thoroughly popular audience, and the Finale, starting with a melodious and well-marked subject, showing much constructive power and knowledge of the capabilities of the instruments. Schumann's Quartet, op. 41, No. 3 (well played by Messrs. Wiener, Amor, Zerbini, and Daubert) is a good example of a style which scarcely yet has won the sympathy of an English audience. The "Adagio" contains some really beautiful points, and the "Finale" is vivacious and effectively written for all the instruments; but a feeling of weariness creeps over the listeners during the progress of some of the movements; and, as a whole, the work is disappointing. Chopin's Sonata in G minor, op. 66, for pianoforte and violoncello, is a composition which, despite much merit, we care not to hear again. The "Scherzo" and "Finale" are perhaps the best movements; but we know many works by English composers which would have been much more welcome; and, unless indeed Mr. Coenen has strictly limited himself to the presentation of modern German compositions, it seems strange that some opportunity for contrast should not be afforded. The duet was played *con amore* by Messrs. Coenen and Daubert. Miss Sophie Ferrari was unavoidably prevented from appearing, and her place was supplied by Madame Emmeline Cole, who sang "Nobil Signor" and "My mother bids me bind my hair" with much success. At both concerts Mr. J. B. Zerbini was an excellent accompanist.

The members of the St. Pancras Choral Society gave their annual concert on the 20th ult., under the direction of their able conductor, Mr. George Heins. The principal vocalists were Miss Kirby, Miss Burrows, Miss H. L. Yeo, the Misses Hunt, Messrs. Blaby, May and F. Champneys, all of whom were highly effective in the solo music allotted to them. The vocal concerted pieces were exceedingly well given by the choir; and a pianoforte duet, by Miss Hancock and Mr. R. T. Heins, and a pianoforte and violoncello duet, by Miss E. Scadding and Mr. Scadding, received much applause.

At the series of concerts given by the St. John's Wood Society of Musicians, under the direction of Mr. Lansdowne Cottell, Sir Julius Benedict's "Hymn to Faith," Macfarren's Cantata "May-Day," and several other standard works have been given with much success. We hear highly favourable accounts of the solo singing of Miss Alexandrina Dwight and Mr. W. Charles Bell, both of whom are said to possess excellent voices. At these performances Mr. Cottell is assisted in the pianoforte accompaniments by Mr. Carl Weber.

It is with much regret that we record the death, on Sunday, the 17th ult., at his residence, Foregate Street, of Dr. Philip Henry Williams, at a comparatively early age. The late lamented gentleman was the son of Sir John Bickerton Williams, who practised for many years as an eminent lawyer in Shrewsbury, and was the author of the "Life of Sir Matthew Hale," and other valuable works. Dr. Williams has long been physician to the Worcester Infirmary, and, on his resignation, owing to severe indisposition, the governors, at their annual meeting on the 1st ult., adopted a resolution expressing great regret for the loss of his valuable services, conveying their thanks to him for the same, and also electing him one of their consulting physicians. In addition to the benefits he conferred upon this institution, Dr. Williams has been eminently useful to the cause of the Clergy Charity by the able manner in which he filled the office of honorary secretary to the Worcester Musical Festival; and it is mainly owing to him that the two last festivals have been so brilliant and successful, his untiring courtesy, discretion, and musical knowledge rendering his services in this capacity really invaluable.

On Friday, the 15th ult., the members of the Greville Choral Society met to rehearse Handel's Oratorio "Samson," after which they presented their hon. conductor, Mr. E. Sharp, with a very handsome timepiece, as an acknowledgment of his valuable services.

The concert of Mr. Walter Bache, which took place at the Hanover Square Rooms on the 21st ult., was remarkable as an illustration of the sincerity with which a real artist can sacrifice what the world would call a "good position" for the sake of promulgating the principles in which he has faith. Mr. Bache is an excellent pianist; but we do not think that either his playing or that of the fine orchestra engaged on the occasion will convert England to a belief in the real worth of Liszt's music, of which perhaps his "Fest-



Klänge," No. 7 of the "Poëms Symphoniques," and "Les Préludes" (both of which were performed at this concert), are fair specimens. Mr. Bache has, however, a right to a hearing; and we are bound to say that he spares neither exertion nor expense in the presentation of the Abbé's works.

THE 149th Festival of the three choirs of Worcester, Hereford, and Gloucester will be held in Worcester on Sept. 10th, and three following days. The services of Mdlle. Titiens, Madame Lemmens-Sherrington, Madame Patey, Mr. Santley and Mr. Lewis Thomas, have been secured, and other important engagements are pending. The band and chorus will be in every respect thoroughly efficient. A specially interesting feature of the festival will be the production of Bach's "Passion Music" (S. Matthew); the "Messiah" and "Elijah" will, of course, occupy their usual prominent places in the programme; and on Thursday morning a selection will be given. There are eighty-four stewards, comprising the nobility and gentry of the county. The sermon will be preached by the Rev. Canon Barry. The members of Mr. Done's Festival Choral Society have commenced their rehearsals, under Mr. Done's personal superintendence. For some time before his decease, Dr. Williams had been compelled, on account of failing health, to resign the post of Secretary, the duties of which he has for many years ably and zealously discharged, and the Rev. T. L. Wheeler, senr., has been appointed to that office. From his long connection with the city, his practical knowledge in respect of all matters incident to the Festival, and his well-known business tact and ability, the Rev. Mr. Wheeler is specially qualified to occupy this important and onerous position, and the committee are fortunate in having obtained so worthy a successor to the lamented Dr. Williams.

SIR JOHN GOSS.—At a meeting of professional and amateur musicians, recently held at the College of Organists, it was determined to invite the new Knight to a public banquet at the Albion on the 17th inst., on which occasion Mr. W. H. Gladstone, M.P., will take the chair. In consideration of the long and useful service rendered by the veteran composer to musical art, it has been proposed to raise a fund for the purpose of endowing a musical scholarship, or presenting some suitable testimonial to him on his official retirement from St. Paul's Cathedral. Gentlemen desirous of assisting should communicate with Mr. R. Limpus, hon. secretary, 41, Queen-square, Bloomsbury.

### Reviews.

NOVELLO, EWER AND CO.

*Te Deum.* Composed for Her Majesty's Thanksgiving at St. Paul's Cathedral, by John Goss.

It is but seldom that it falls to the lot of any composer to have such an opportunity of making his art prove herself the handmaid of all that is sacred and devotional, as was offered to the author of this work. At any time, the gratitude of a mother for the mercies vouchsafed to her son, must touch the heart; how then can words describe the feelings of those who were present at the impressive ceremony when a mighty nation like one family, joined its royal head, in thankfulness. When the first notes of this *Te Deum* rang through the fine dome of St. Paul's, thirteen thousand hearts were longing to answer to their echo. But on the other hand, it must not be forgotten that the Muse which inspires musical genius is not always obedient to a sudden call, and may even show a petty perverseness in wilfully absenting herself when hurriedly invoked, and the means of performance may not be adequate to the conceptions of the author. Mr. Goss had but a short notice that he was required to compose this Hymn and an Anthem, and his resources were limited to two hundred voices, accompanied by an unfinished organ, and he was also required to keep its length within small bounds. But we are glad to say that this setting of the great catholic hymn needs no apology. The opening is bold and broad in effect, the modulations being simple but well contrasted. The *Ter Sanctus* is given in the relative minor (B minor), passing at once to a chord of G major, thence to a most effective chord of E flat *fortissimo* at the words "Heaven and earth are full of the majesty of Thy glory," by the end of which sentence the original key D has again asserted itself. The succeeding words are given out on a subject for imitation, and the parts are interwoven and added to each other in the excellent manner which characterizes so many of Mr. Goss's church compositions. A charming contrast to the previous

of music is given at the words, "Also the Holy Ghost

the Comforter." Some cleverly handled discords at the words "the sharpness of death" lead into the key of B major at the words "Thou didst open the kingdom of heaven." The return to the key of D from that of B, at "Thou sittest at the right hand of God," is one of the finest effects in the work. From the entry of the words "We believe that Thou shalt come to be our judge," a continuous flow of thoroughly sweet melodies leads to the bolder rendering of "day by day." The prayer "Vouchsafe, O Lord," leads by a *crescendo* to a *forte* passage, "O Lord, in Thee have I trusted," the remaining few words bring the *Te Deum* to a close—*piano*. As a whole this setting must be pronounced well worthy of its author's reputation; as in his other works, the vocal part-writing is of the smoothest kind, the use of the Antiphonal singing well chosen, and the modulations are carefully studied. It must be a matter of regret to all church musicians, first—that Mr. Goss was limited to a length of 12 or 13 minutes; next, that a full orchestra was not placed at his disposal. Under such circumstances, no doubt a more important work would have come from Mr. Goss's pen; but with all the disadvantages which surrounded the author, he has produced a composition which will doubtless for many centuries be used not only as a special, but ordinary, embodiment of the thanks of devout worshippers.

"*The Lord is my strength and my song.*" Anthem, composed for Her Majesty's Thanksgiving at St. Paul's, by John Goss.

This work, the fellow-production of the one above reviewed, is full of bright and cheerful themes, many of which are given out by the voices in unison, some being afterwards used as foils to other equally pleasing counter-melodies. Short solo passages are given to a bass voice from time to time. The re-entry of the main theme is preceded by a most effective, though not strikingly novel use of the chord of the diminished seventh; and the imitation towards the close of the first movement to the words "Open me the gates of righteousness," is beautifully written. After this, a short *Largo*, of the choral-recitative type, leads to the tune "Gotha," with an organ-bass moving in counterpoint, to which a few bars are attached as a *coda* to the words, "Hallelujah. Amen." This Anthem, as a whole, is more noticeable for its brightness than its depth; and if it does not add largely to its writer's fame, it will at least show that his pen has not forgotten its power and need not cease its labours, although its master is about to retire from the more fatiguing physical work of his profession, laden with the good-wishes and respect of all his brother labourers.

*I cried unto the Lord.* Anthem, for five voices, by C. Swinnerton Heap, Mus. Doc., Cantab.

THIS is a charming piece of music in which the effects are divided between the voices, the organ, and the combination of both. The harmony is fresh and pure, and the voice parts are all melodious. There are some admirable instances of the use of the augmented 5th on the 3rd of the minor key, sometimes accompanied with the 3rd only, sometimes with the 7th also—the inversion of the suspended 9th—a combination as unhackneyed as it is beautiful. The unexpected introduction of the chord of D $\flat$  at page 8 on the word "heard," gives it appropriate force in the sentence "and He heard me," and by the simplest means, induces a bold and very striking modulation into the key of A $\flat$ . In more than one place, the voices are left without accompaniment, in some of which the organ gradually enters, first with the pedals only, then with the duplication of an inner part in a higher octave, and in others the organ has alternate phrases with the singers. It might be wished that the figure of arpeggios, that accompanies the opening strain for tenors only, had been alluded to in the course of the piece, since it would have formed a pleasant relief to the uniformity of the motion, and would have seemed to embrace the whole in one prevalent idea; the figure is resumed however towards the end, and happily reminds us there of its good effect at the beginning. The Anthem is dedicated to Dr. Monk of York, of whom, it is said the young Cambridge doctor was once a pupil, and it reflects equal credit on master and scholar.

*Praise the Lord, and call upon His Name.* An Anthem, composed by Sir George Elvey, Mus. Doc., Oxon.

HERE is a broad, bold, brilliant, and dashing specimen of vocal writing, to which the organ part gives support, and, in some felicitous places, contrasts, the latter especially, in the setting of the word "Hallelujah" towards the end. Its fresh frank effect springs mainly from its generally diatonic character, a style from which the youngest writers of the day

GEORGE GASCOIGNE, 1875.

# MADRIGAL FOR FOUR VOICES.

C. E. HORSLEY, 1871.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 85, POULTRY (E.C.).

*Moderato.*

1st TREBLE. *p* 1. Sing lul - la - by, as wo - men do, Wherewith they bring their babes to rest; And

2nd TREBLE. *p* 2. lul - la - by my youth - ful years, It is now time to go to bed; For

TENOR (eve. lower). *p* 1. Sing lul - la - by, as wo - men do, Wherewith they bring their babes to rest; And

BASS. *p* 2. lul - la - by my youth - ful years, It is now time to go to bed; For

ACCOMP. *p* ad lib.

1. lul - la - by can I sing too, As wo - man - ly as can the best; With *pp*

2. crook - ed age and hoar - y years, Have won the ha - ven with - in my head; With *pp*

1. lul - la - by can I sing too, As wo - man - ly as can the best; With *pp*

2. crook - ed age and hoar - y years, Have won the ha - ven with - in my head; With *pp*

1. lul - la - by they still their child, And if I be not much be - guil'd, Full *pp*

2. lul - la - by then youth be still, With lul - la - by con - tent thy will, Since *pp*

1. lul - la - by they still their child, And if I be not much be - guil'd, Full *pp*

2. lul - la - by then youth be still, With lul - la - by con - tent thy will, Since *pp*

*1st Time.*

1. ma - ny wan - ton babes have I, Which must be still'd with lul - la - by. 2. First

2. cou - rage quails and comes be - hind, Go sleep, and so be - guile thy mind. 2. First

1. ma - ny wan - ton babes have I, Which must be still'd with lul - la - by. 2. First

2. cou - rage quails and comes be - hind, Go sleep, and so be - guile thy mind. 2. First

*2nd Time. 3RD VERSE.*

- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a - pace; For

- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a - pace; For

- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a - pace; For

- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a - pace; For

ev - 'ry glass may now suf - fice To show his fur - rows in my face. With lul - la - by then *cre -*

ev - 'ry glass may now suf - fice To show his fur - rows in my face. With lul - la - by then *cre -*

ev - 'ry glass may now suf - fice To show his fur - rows in my face. With lul - la - by then *cre -*

ev - 'ry glass may now suf - fice To show his fur - rows in my face. With lul - la - by then *cre -*



scen do.

wink a-while, With lul-la-by your looks beguile; Let no fair face or beau-ty bright En-

scen do.

wink a-while, With lul-la-by your looks beguile; Let no fair face or beau-ty bright En-

scen do.

wink a-while, With lul-la-by your looks beguile; Let no fair face or beau-ty bright En-

scen do.

wink a-while, With lul-la-by your looks beguile; Let no fair face or beau-ty bright En-

f

- tice you eft with vain delight, Let no fair face or beau-ty bright En-tice you eft with

f

- tice you eft with vain delight, Let no fair face or beau-ty bright En-tice you eft with

f

- tice you eft with vain delight, Let no fair face or beau-ty bright En-tice you eft with

f

- tice you eft with vain delight, Let no fair face or beau-ty bright En-tice you eft with

4TH VERSE.

pp cres.

vain delight. Thus lul-la-by my youth, mine eyes, My will, my ware, and all that was; I

pp cres.

vain delight. Thus lul-la-by my youth, mine eyes, My will, my ware, and all that was; I

pp cres.

vain delight. Thus lul-la-by my youth, mine eyes, My will, my ware, and all that was; I

pp cres.

vain delight. Thus lul-la-by my youth, mine eyes, My will, my ware, and all that was; I

can no more de-lays devise, But wel-come pain, let pleasure pass. With lul-la-by now

can no more de-lays devise, But wel-come pain, let pleasure pass. With lul-la-by now

can no more de-lays devise, But wel-come pain, let pleasure pass. With lul-la-by now

can no more de-lays devise, But wel-come pain, let pleasure pass. With lul-la-by now

take your leave, With lul-la-by your dreams deceive; And when you rise with waking eye, Re-mem-ber then this

take your leave, With lul-la-by your dreams deceive; And when you rise with waking eye, Re-mem-ber then this

take your leave, With lul-la-by your dreams deceive; And when you rise with waking eye, Re-mem-ber then this

take your leave, With lul-la-by your dreams deceive; And when you rise with waking eye, Re-mem-ber then this

lul-la-by, And when you rise with waking eye, Re-mem-ber then this lul-la-by.

lul-la-by, And when you rise with waking eye, Re-mem-ber then this lul-la-by.

lul-la-by, And when you rise with waking eye, Re-mem-ber then this lul-la-by.

lul-la-by, And when you rise with waking eye, Re-mem-ber then this lul-la-by.

(4)

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by Gustav

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are too prone to wander, and the consequence in their writing is—where indecision and confusion of key are escaped—sentimentalism in feeling and technical weakness. The beginning and end of the piece are in 3-4 time, and are separated by an episodic verse or semi-chorus in common time; seemingly the same quickness should prevail throughout, and the variation of measure and even of idea makes not truly a change of movement. An oversight of the talented composer is the similar motion to 8th—E A in the top part with G♯ A in the bass—page 6, bar 4 from end, which has as bald an effect as that ancient worthy must have felt who made the law against the progression. Again, there is a little inadroitness in the use of the chord of D, the tonic, after that of E minor, the supertonic, at page 9, score 2, bar 4, where the effect would have been clearer, had the chord of E been retained with D, and perhaps F♯ also, as passing notes. The organ part is written, so to speak, for the pianoforte, having notes below the range of the organ key-board, and having full chords (after the manner of old pianoforte arrangements), so low that the goodness of their effect on the pianoforte is questionable, but on the organ cannot be believed in for a moment; doubtless the author intends that the organist should alter, at his discretion, passages wherein such impracticable notes occur, so as, at least, to have the true bass notes at the bottom; but an author should be thankful to have the notes played that he does write, and is injudicious to rely on the discretion of anyone but himself to fit his music for his means. The free and frequent use of the high G and F for the sopranos, and their iteration with syllables, almost restricts the use of this very telling anthem to cathedral choirs, or to those where trained ladies' voices are engaged; for these extreme notes can scarcely be sung, and certainly not with good effect, by ordinary boys; it is to be wished that it may often be heard where it can be heard to best advantage.

*The Organist's Journal.* Nos. 13 and 14. Arranged by Frederic Archer.

MR. ARCHER is doing organists a kindness by producing in a form suitable for volunteers, in these two numbers, four movements from the Symphonies of A. Hesse. Those in No. 13 are from the second and third Symphonies. The first of these is an *Andante con moto*, in G, of a somewhat light character, but very pleasing and graceful; the second a *Larghetto*, in G, of a style more likely to be generally acceptable to church organists than that of its predecessor. Those in No. 14 are arrangements of Hesse's fifth and sixth Symphonies. The first is a very beautiful *Larghetto* in A flat, the themes of which are treated most tastefully; the second, an *Andante* in C, which is simple but very effective. The whole of these exhibit Hesse's well-known powers of smooth part-writing and sweetness of melody. It is to be hoped that Mr. Archer will not be tempted (as so many arrangers are) to overload his arrangements with difficulties in an attempt to include simultaneously too large a number of orchestral effects. These numbers are generally free from this fault, and easy; but on p. 176, while the feet are engaged, and the left hand is holding a chord in the centre of the swell manual, a melody is given to the great organ, accompanied by scales on the choir. Organists who do not possess very carefully constructed manuals or very long fingers will be at a loss here, unless indeed Mr. Archer intends a very long nose to come to the rescue.

*Sonata in D minor.* Originally written as an Organ Duet by Gustav Merkel. Arranged as a Solo by Frederic Archer.

A VERY excellent composition has here been saved from the oblivion which now deservedly shrouds those rumbling concatenations of sounds called organ-duets. The first movement, *Allegro moderato*, is thoroughly classical in style, although relieved, by frequent introduction of arpeggio passages, from a classical stiffness. The feet are by no means allowed to lie idle, frequent batches of semi-quavers rousing their energies. The second movement, *Adagio*, is remarkably sweet, and will doubtless be a most useful excerpt for general purposes. The finale, *Allegro con fuoco* is a short introduction, and a very brilliant Fugue, well worthy of careful study. The whole Sonata is in Merkel's best style, and will form an admirable work for either church or concert-room use.

*Original Compositions for the Organ.* By Frederic Archer. No. 4.

This work consists of an Introduction, Air with Variations, and Finale Fugato. The Introduction is well conceived and impressive, and the Air is very melodious, although not of an uncommon type. In the Variations will be found some

excellent part-writing, and every opportunity of displaying the various pleasing combinations or contrasts of registers, of which an organ is capable. The effect produced by giving out the Fugue subject in the relative minor of the key of the Air is fresh and good, and the whole work may be pronounced quite equal to any of the previous numbers.

*Si vous n'ouvrez votre fenêtre.* Chanson. Paroles d'Alex. Dumas ( fils ).

*Perché piangi?* Cantilene. Words by Corrado Marchese Pavese.

*La Fauvette.* Chanson. Paroles de Millevoye.

Composed by Ch. Gounod.

HAD M. GOUNOD a reputation to make, instead of to support, there can be little doubt that these songs would have brought him into notice, even without the kindly aid of any vocalist to introduce them in a public concert-room; for simple as they are, there is an almost indescribable charm about them which cannot fail to render them popular, both with musical and non-musical listeners. The first song commences with an appropriate little symphony, the words being wedded to a bright theme, so delicately and artistically handled, and so thoroughly in sympathy with the refined verses of Dumas, that the music seems almost to have grown spontaneously with the poetry. We can scarcely imagine a more perfect union of words and notes than the concluding two lines:

"Si vous n'ouvrez votre fenêtre

Au dernier mot de ma chanson."

In the *Cantilene*, "*Perché piangi?*" the accompaniment asserts itself somewhat more, but only to aid and heighten the effect of the melody, for M. Gounod loves the voice, and uses the instrument, not as its enemy, but as its loving and tender friend. A placid subject expresses the verses with remarkable fidelity, the pathos of the phrase, "*Perché piangi?*" and the repetition of the name, *Ella*, first on the dominant of C minor, and then on the dominant of B flat minor, being points of interest which (as we have remarked in the first song) seem to be naturally evolved from the words. "*La Fauvette*" is a highly characteristic song, the subject, commencing with an effective pedal bass, being so thoroughly tuneful as to ensure its popularity, even with those who are not keenly alive to the many beauties both of harmony and accompaniment, which would render it additionally attractive to an artistic ear. The effect of this little *chanson* is gained by the simplest means, but simplicity is the power of genius. The title-pages inform us that the first two songs on our list are also published with English words. This will be a real boon to many vocalists; but the music so thoroughly reflects the original poetry that we should counsel all who can do so to sing them in the untranslated form.

*Six Songs.* Written by the Rev. Richard Wilton, M.A. Composed by the Rev. Sir Fredk. A. Gore Ouseley, Bart.

- |                           |                              |
|---------------------------|------------------------------|
| 1. <i>Oh where.</i>       | 4. <i>The Sparrow.</i>       |
| 2. <i>Under the snow.</i> | 5. <i>The Resting-place.</i> |
| 3. <i>Home.</i>           | 6. <i>Apple blossoms.</i>    |

ON the title-page of these songs it is stated that they are "adapted for Sunday use"; and certainly, although not specially applicable to that day, it is impossible to imagine verses more thoroughly in consonance with a purely devotional feeling. As might be expected from the well-earned reputation of the composer, the music appeals more to educated musicians than to that motley assembly of listeners known by the name of a "mixed audience," for it is replete with grace and elegance throughout. That in parts the voice is too much in subjection to the pianoforte is a fact which can scarcely be doubted; and it remains therefore a matter for earnest consideration whether this growing practice of modern composers should or should not be encouraged. In this place, however, we shall not attempt to debate the question, but content ourselves with saying that the six songs before us are highly favourable specimens of this school of composition. No. 1 has a melodious theme, with a flowing arpeggio accompaniment, which is so purely written as never to interfere in any part with the voice. No. 2, commencing in A minor, is in our opinion the best of the set. The music throughout is in true sympathy with the words. The change into the tonic major is extremely effective, and the final phrase, "*Under the snow*," finishing on the low A, followed by the plagal cadence in the accompaniment, are points of extreme beauty. Vocalists who have acquired the difficult art of throwing true expression into their words may ensure a success for this song. No. 3 is excellently written, and contains some bold modulations, but is somewhat overlaid in the accompaniment, and seems



scarcely as spontaneous as No. 4, which has a flute *obbligato* effectively woven in with the pianoforte part, and is indeed a highly meritorious composition. Commencing with a passage for the flute, in E minor, the imitative points are so well sustained that, instead of a song with accompaniments, it may in truth be called a Trio for voice, flute, and pianoforte. The introduction of the major key on the words "What tho' my life with wintry cares be vext," is extremely happy. No. 5 is a good contralto song (again in the minor and major), the accompaniment to which is appropriately subdued; and No. 6 has an effective theme with a more important pianoforte part, which will require careful playing to realise the intended effect. We can scarcely doubt that this collection of songs will command an extensive sale; but for vocalists who may be led by our cursory notice to prefer any particular one, we may say that they are all published separately.

*Now eve upon the hill descendeth.* Barcarolle, for two voices. The English words by H. W. Dulcken, Ph.D. Composed by Camille Saint-Saëns.

THERE is perhaps no particular reason, from the derivation of the word, that a Barcarolle should be in  $\frac{3}{4}$  rhythm, but at all events we are so much accustomed to see them thus written, that we feel almost surprised when we find the one before us moving throughout in four crotchets in the bar. The composition is said to have been expressly intended for Madame Viardot Garcia and Signor Gardoni, and opens with a long tenor solo, followed by one for the contralto, both of which are extremely attractive. The voices afterwards move chiefly together in melodious phrases, the continuous triplet accompaniment against the even voice parts having an excellent effect. The original words, commencing "Le soir descend sur la colline," have been sympathetically translated by Dr. Dulcken.

*Silenzio.* An Italian Cavatina, for Tenor or Soprano voice, with Violoncello (*ad libitum*). Composed by Giulio Roberti.

THE violoncello part, which has much prominence in this song, will greatly lose of its effect when played by the left hand on the pianoforte; but the composition has sufficient merit to recommend itself, more especially to tenor singers, even with a pianoforte accompaniment. In parts the melody seems to halt, but the phrases are extremely vocal; and if not quite as spontaneous as some other works we have seen by the same composer, there can be little doubt that it may be made highly effective by a vocalist who has dramatic feeling as well as vocal power at command. The lengthening out of the word "Silenzio," from the part marked "più lento," at the conclusion of the song, with the descent of the violoncello in octaves, *pizzicato*, is a point worth attention, and we like also the effect of the voice ending on the fifth of the key-note chord. The composition is appropriately dedicated to Mr. W. H. Cummings, but it is not stated whether it has yet been heard in public.

*The Streamlet.* Part-Song for four voices (with Soprano or Tenor solo). Words by Frederick Pratt, Esq. Music by William J. Young.

A MELODIOUS and carefully harmonised part-song, which, without calling forth any special mark of eulogy, we can conscientiously recommend to Choral Societies desirous of increasing their store of available compositions of this class. The solo, in the subdominant, is somewhat common-place, and we think it a pity that Mr. Young does not tell us whether it is intended for a tenor or soprano voice. Surely the composer ought to know best what he means, and having once expressed his intention, executants are bound to abide by his decision.

METZLER AND CO.

*False, pour Piano, sur l'opéra de Gounod "Irene" (Reine de Saba), arrangée par F. Burgmüller.*

THE arranger has here done the utmost justice to M. Gounod's tuneful themes, and has produced a piece which cannot fail to please. The "Chœur des Sabéennes" makes an effective introduction to the Waltz, and the passages are written throughout so that much brilliancy may be gained by a small expenditure of labour. We should be glad to see operatic Fantasias always entrusted to such experienced hands.

ASHDOWN AND PARRY.

*Allegretto Grazioso, for the Pianoforte.* By T. Mee Pattison.

WE select Mr. Pattison's little sketch from a formidable pile of more pretentious music, because instead of an attempt

to express "Drooping flowers," "Fleecy clouds," or "Roaring cataracts," it is a simple piece, simply written, and relying solely upon its intrinsic merit for success. The subject is graceful, but not very striking, a character, however, being obtained by the figure in the accompaniment, which is continued until the change of key. The second theme, in A flat, has a somewhat patchy effect, and might indeed as well belong to any other piece, but it is melodious, and the moving bass is a relief from the eternal *arpeggio* accompaniment which so effectually covers the want of contrapuntal power amongst so many of our modern composers.

*Will it be no, Sweet? Will it be yes?* Song. Words by Mortimer Collins. Music by Josephine Williams.

WE have already favourably mentioned Miss Williams's vocal music, and have now pleasure in drawing attention to the ballad before us as a good specimen of a pure and healthy melody. We like the song so much that we cannot but regret that the C in the voice part, proceeding upwards to D (between the 5th and 6th bars), should have been accompanied with the fundamental basses of the subdominant and dominant. In all other respects the harmonies are unexceptionable.

DUFF AND STEWART.

*Esmeralda.* Bolero. Composed by W. C. Levey. Arranged for the Piano by Brinley Richards.

MR. RICHARDS has made a most attractive piece of this clever Bolero; indeed, although only an arrangement, it has sufficient merit to recommend itself both to players and listeners as a well-considered composition for the pianoforte. The theme, in  $\frac{3}{4}$  rhythm, is extremely effective as a contrast.

*Scherzino, pour Piano, par Teresa Carreno.*

THERE is decided merit in this piece. The principal theme is harmonised with much purity, and the quaver accompaniment between the bass and melody is well sustained and effective. In the second subject, for the left hand, we should have preferred a change in the harmony for the E, as it jars, to our ear, against the key-note triad; but this is a minor defect in a well-written composition, the author of which we should have known to be no tyro had we even not seen "op. 36" upon the title-page.

B. MORLEY.

*The Firefly.* Composed for the Pianoforte by F. V. Kornatzki.

A SPRIGHTLY sketch, requiring but a small amount of executive power, but showy enough to make the majority of listeners imagine it to be difficult. The principal theme is graceful, and the second subject, although somewhat wanting in interest, sufficiently serves the purpose of contrast. We have seen better pieces by this composer, but much worse from others; so that, on the whole, the "Firefly" has a right to a good word. By the way, if we must have a little French upon an English piece of music, we should like to have that little good. Will Herr Kornatzki tell us what he means by calling his composition a "Morceaux brillant"?

DUNCAN DAVISON AND CO.

*Tarantella for Piano.* By Horton C. Allison.

AS "Third Edition" is placed prominently upon the title-page of this Tarantella, there can be little doubt that the public has at least returned a favourable verdict upon its merits. That sterner critics will endorse this verdict can scarcely be questioned: for even allowing for the comparative ease with which this rhythmical dance-music can be thrown off by an experienced writer, there is sufficient vitality in Mr. Allison's composition to make it stand forth from the overwhelming mass of such pieces published in the present day. The first subject, in A minor, is a genuine Tarantella theme, and throughout the piece the interest is never allowed to flag, the coda especially, marked *Prestissimo*, being extremely brilliant and effective. The sequence of keys, however, sounds somewhat strange: A minor, E major, C major, A minor, E major, A major, do not seem to mix pleasantly; but the introduction of the subject in the tonic major at the conclusion is exceedingly happy. Pianists with elastic fingers will find some good practice in this piece, and its reception at Mr. Allison's "Recitals" amply testifies as to its effect upon the listeners.

WILLIAM MORLEY.

*Come, pretty Swallow.* Ballad. The Poetry by Edward Phillips. The Music by Richard Limpus.

AN unpretentious ballad, harmonised and accompanied with appropriate simplicity, but with the skill and feeling of

a musician. We should only take exception to the chord of C major being followed by the chord of B major, between the 6th and 7th bars of the song, the effect of the similar motion in the accompaniment being to us somewhat unpleasant; but it is a small fault in a very pretty song.

*O trill again, sweet Nightingale.* Words by Walter Egerton. Music by W. F. Taylor.

We like Mr. Taylor's melody better than his harmony. When songs are sent for review composers must bear to hear facts; and one which we should impress upon the author of this song is that when the melody falls from C to F (as it does between the 11th and 12th bars) the bass must not be F, B $\flat$ . Other inaccuracies may be pointed out—such as the doubling of the leading-note in the 6th bar of the symphony between the verses—but enough has been said unless we overstep those limits of kindly criticism within which we desire to remain.

#### WEEKES AND CO.

*Songs for Children.* Words written by Rev. Charles Kingsley, George Macdonald, Adelaide Procter, and Rev. Dr. Neale. The music composed by William Boyd.

Born words and music in this collection are as simple as juvenile songs should be; and we are glad to find that the authors of the verses have not thought it necessary to manufacture pathos by writing about "tiny graves" and "empty cradles," after the pattern set in the majority of "moral" books for the young. We cannot understand why the names of those who have contributed the words are only placed before some of the songs, especially as many which are anonymous are amongst the best in the book. The melodies are all pleasing; and the accompaniments throughout are those which small hands can readily grasp.

*Lovely Flowers.* Song. The words by G. Washington Moon, Esq., F.R.S.L. The music composed by Horton C. Allison.

MR. ALLISON has wedded an appropriate melody to some verses far above the average of most of the modern "words for music." The effect of the four crotchets in a bar, moving almost throughout with the voice is somewhat heavy; but as the song is evidently carefully written in every part, it is obvious that the composer does not agree with us. With this passing expression, therefore, of the impression produced upon ourselves, we commend "Lovely Flowers" as a fair specimen of unpretentious vocal music.

#### LAMBORN COCK AND CO.

*There's nae luck about the house.* Morceau de Concert, pour Piano; par Arthur O'Leary.

A showy and effective concert-piece which will well repay the trouble of the practice it inevitably demands. The passages require agile fingers and a perfect command of the instrument; but they lie well under the hand, and present no eccentric difficulties which are likely to deter good pianists from attempting to master them. In the second variation, the rapid arpeggios played with the right hand, whilst the melody is carried on with the left, have an excellent effect; and although all the embroidery used in this and other portions of the piece have been common property for many years, the materials are handled with an artistic feeling which cannot fail to recommend the composition both to performers and listeners.

*The Cuckoo.* Chamber Trio. Words by Felix Mansfield. Composed by Dr. Ferdinand Hiller.

This Trio, written for three equal voices, is a highly favourable example of Dr. Hiller's refined vocal compositions. Although simple in structure, it is thoroughly artistic in treatment, the passages of imitation giving a vitality to the part-writing which cannot fail to make it interesting to a mixed audience. The vexed question of the Cuckoo's song has been decided by Dr. Hiller in favour of a minor third. Why will this tiresome bird continue thus to cause a diversity of opinion amongst musical composers?

*My Heart and Lute.* Song. Words by Thomas Moore. *My dearest, thou hast bound me.* Song. The English version by Miss J. E. Lewin.

Composed by Halfdan Kjerulf.

THERE is a decided character about both these songs (by a composer who is new to us) which should attract vocalists who are weary of the conventional melodies and harmonies of the day. There is a considerable difficulty in throwing off all recollection of a tune which we have for many years connected with words; and perhaps the reception of "My

heart and lute" may not be so cordial on this account as the expression of the words is so exceedingly good (a remarkable fact, considering that the composer is evidently a foreigner), the melody is so purely vocal, and the accompaniments are so musician-like throughout, that it is fairly entitled to an impartial examination of its merits by all who are really seeking for good music. The second song, "My dearest, thou hast bound me," we like even better than the first one. The principal theme is extremely melodious, and the conversational bits between the voice and pianoforte evince an artistic feeling which cannot but make us look forward with interest to future works by so accomplished a writer.

#### Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

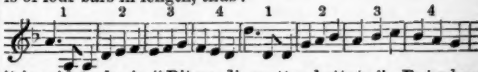
SIR,—I must apologise for having allowed a number of your journal to have been published without answering Mr. Archer's strictures on the "additional final bar" theory of Chant-form. On reading his letter I was very much disappointed to find that, after demolishing the theory broached in my article to his own satisfaction, all he had to suggest in its place, was the adoption of a system suggested by me but discarded at once. He says, Why not add a bar at the beginning? and, that such an addition will practically carry out Dr. Elvey's system. But as a matter of fact, the addition of a bar at the commencement of a chant, so far from "practically carrying out" Dr. Elvey's system, practically destroys it, as the preface to his Psalter will prove. The sentence from the "Elijah," which I gave in my article as being analogous to the form of a chant, if the second reciting note belongs to the first half, Mr. Archer gives with the accents placed where he considers they occur in a chant, and as the effect is absurd, believes he has proved me wrong, or in other words, because his conclusion cannot logically be deduced from my premises I am wrong. Reasoning in such form as this, is playful but not edifying.

Again, Mr. Archer converts a fragment of Mendelssohn into a jumble (or as he calls it "a curious plagiarism"! What does he mean?) and then kindly says he has done it on my principles. I think I may safely relieve Mr. Archer from the self-imposed duty of attempting to enunciate or illustrate my principles.

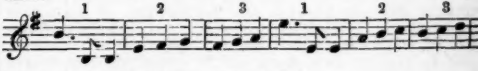
Mr. Archer defines a phrase as "an incomplete idea," but I find the following in Dr. Marx: "A melody which is constituted into a whole, by having a determined beginning and end, is called a Phrase." Upon weighing Mr. Archer and Dr. Marx as rival authorities, I am inclined to adopt the definition of Bernhard Marx, and shall continue to use the word *phrase* as I have hitherto done.

Allow me also to say that the word *arsis* is just as intelligible if written in italics as in Greek letters, especially as Mr. Archer ignores the Greek accents, and that the word *desis* is altogether unintelligible to me as a musical term. This word can only signify a *bind*, a musical sign unknown to the Greeks. If Mr. Archer intended *thesis* by *desis*, he should have written to you, and have pointed out the misprint in your last number. It surely does not take him a month to distinguish between  $\delta$  and  $\theta$ . But the word occurs twice in his letter in the form *desis* (without accents). I do not see how he could intend *thesis*, because, as every tyro at music knows, *arsis* signifies accent; *thesis*, non-accent; and yet Mr. Archer speaks more than once of the strong-marked *desis* (?) or accent which he believes falls on the reciting-note.

I consider it my duty to apologise to your readers for here stating that there is no *cross-rhythm* in the scherzo of the choral symphony. The case is simply this—when the theme is of four bars in length, thus:



it is said to be in "Ritmo di quattro battute." But when it is used with one bar lopped off, making it of three bars, thus:



it is said to be in "Ritmo di tre battute."

The former is practically in compound common time, the latter, in compound triple; the former consisting of four

groups of three notes; the latter, of three groups of three notes. The two rhythms are kept perfectly distinct, the latter appearing for 57 bars, and containing nothing but the three-bar theme repeated 19 times.

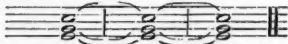
From the study of this scherzo, "the symmetrical form of a chant becomes "at once apparent" to Mr. Archer! I confess I see no grounds for a comparison.

Mr. Archer finds great fault with me because I said that the Psalms are "prose cut into slices." I can only say that the daily Psalms which I have sung from my youth up were translated into *English prose*. Mr. Archer is more fortunate, I presume, in being in the habit of using a translation into *English verse*, "whose spirit and sentiment move congenial with the movement of the music," as his esteemed essayist says. I, on the contrary, find it difficult to get even the words of the Gloria Patri to "move congenial with the movement of the music." Lastly, Mr. Archer finds fault with me early in his letter for proceeding to found an argument on the hypothesis that 4 and 3 make 7. What can I say in reply to this serious charge?

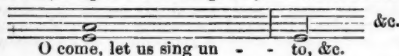
I am, Sir, yours faithfully,  
JOHN STAINER.

#### TO THE EDITOR OF THE MUSICAL TIMES.

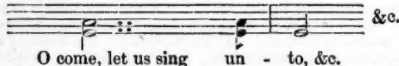
DEAR SIR,—I have been much interested in Dr. Stainer's paper on the form of the Anglican Chant, and in Mr. Archer's reply, and I beg you will kindly permit me to say a few words on the subject. Probably the most marked feature in recitative is the, I may say, total disregard of the time (as written); this, I think, will generally be allowed to be a feature in chanting as well, the long-sustained reciting note often occupying the time of from 3 to 4 bars of the regular beat—the effect being (minus accentuation) the same as this:—



thus, in my opinion, constituting the chant as strictly recitative. Mr. Archer, in his letter, exemplifies a "plan indicated by Purcell:" this "plan" is (in effect) to be heard in most of our parish churches. Take the words commencing the *Venite*, sung to the reciting note, and written thus:—



This is generally sung, if not played, thus:—



a pause being plainly discernible to the most casual listener after the word "sing." Trusting you will favour me by inserting these few remarks,  
I am, &c.,

ALFRED BROWN.

7, South Anne-street, Dublin.

#### TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I should like, if you will allow me, to say a few words in reply to the letter of "Clericus" in your last number; and first, as "Clericus" seems still unconvinced that organists are *not* paid for church duties at the same rate as for secular work, I would tell him that though my own salary is an exceptionally good one for the duties I have to perform, yet, were I paid at the same rate by time as for teaching (I leave concerts out of the question, as not being *ordinary* secular work) I should receive at least £25 more than I do; and this difference would be much greater in the case of an organist receiving only £40 or £45 per annum. And here I must observe that the assumption on the part of "Clericus" that a guinea per quarter is fair pay for an hour a week is altogether beside the mark, as a country organist of any standing will receive two guineas, and an organist in town from that to three guineas for a quarter's lesson of one hour each—would "Clericus" like to preach a sermon per week for a guinea a quarter?—so that the assignment of a guinea per pupil for lessons, and the condescending manner in which "C." allows that a good organist *deserves* £45 a year, savour strongly (though perhaps unintentionally) of gratuitous insult. Again, while I am ready to admit that the performance of many organists is far from what could be desired, both in playing from book and in extemporising, still in these points we are certainly not a whit worse than the clergy themselves; for is it not a very rare thing to meet with a clergyman who can read the lessons, or a sermon in a style that would even be tolerated in a secular lecture?

while to hear a clergyman attempt an extempore prayer or address, is, as a rule, fully as painful—and to a general congregation far more so—than the consecutive and other musical faults so playfully alluded to by your correspondent. I cannot but think therefore that a thoroughly competent clergyman must be accounted quite as much a "laudable exception" as a thoroughly competent organist. It is my opinion that a great deal of the incompetence so much to be deplored in organists is to be attributed to the desire of many clergymen and others to get the music done *cheaply*. I remember a case in point. On an organist of my acquaintance requesting an increase of salary, his vicar demurred, saying he knew several persons who would be glad to play for nothing; when my friend's somewhat pertinent reply was, that he knew several people who preach for nothing, "and do it very well too." But, seriously, if the clergy expect organ-playing to be "cheap" they must not be surprised should it occasionally be "nasty." Also, with regard to the question of *position* as regards teaching; undoubtedly an organist in the country obtains a certain amount of teaching as organist, but in or near town this is not so, as people frequently engage professors "from London" in preference to the local organist, even though he may be a clever man. This I know from personal experience, as well as from that of others. I think that much may be done to improve our position by a hearty support of the "College of Organists," and also that the "Organists' Lists," suggested by Clericus, would be a most excellent thing; but, if not intruding too much on your space I must take vigorous exception to the idea of Cathedral precentors (who with one or two brilliant exceptions are merely second-rate amateurs with very little real knowledge of music) giving lectures on Church Music, and *inviting* educated musicians to come and be edified. Cathedral organists might be entitled to a hearing, but precentors—really the idea is too absurd to be entertained for a moment. Believe me, dear Sir, yours very truly,

March 11, 1872.

B. O.

P.S.—May I be allowed to echo the hope of your reviewer that now "Tannhäuser" is published in this country we may find a manager spirited enough to produce it. I for one would willingly travel a couple of hundred miles to hear it.

#### TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I am glad to find that "Clericus" has at last given us an idea of what he considers a fair salary for a good church organist. If, as he says, I calculated the time I give to my church duty as so many one-hour pupils at a guinea per quarter, no doubt it would come to about £45 a year, but I believe he would have great difficulty in finding a professor of any standing who teaches on these terms. I have always found that two guineas per quarter may be taken as the average cost of music lessons in the provinces, and in London five shillings and seven and sixpence per lesson are very common charges. Of course, such organists as he describes would doubtless give lessons at a guinea per quarter, but he must not suppose that this is the recognized charge throughout the profession.

From motives of curiosity I have carefully calculated the time I give to my church, and I find that if I were paid at the same rate I charge for music lessons (two guineas per quarter) my salary would be, as nearly as possible, £95 a year. Now, although I have passed the only examination open to organists, and although my appointment is to one of the principal churches in a large town, I can assure "Clericus" I do not receive anything like the above sum.

He will no doubt reply that I am but one amongst many, and must not judge others by myself; but I contend that the great majority of organists are suffering under the same injustice, else why is the complaint of bad pay so general? Unfortunately no means at present exist whereby it can be ascertained whether organists are, as a rule, underpaid or not; but the publication of Organists' Lists, somewhat similar to Clergy Lists, as suggested by "Clericus," would quickly decide this point. After the admission made by "Clericus," that organists are justified in demanding as much from the church as they would from the general public, it is scarcely fair to allow anything for indirect advantages (supposing any exist) such as position, &c.

A few words as to the style of organ playing usually heard in churches. No doubt there are many performers holding church appointments who are not capable of efficiently discharging their duties; with reference to these I will only say that the clergy themselves are responsible for this: the power of appointment usually rests with them, and if an incompetent person obtains a situation, they alone are to blame.



In such cases it is the plain duty of the vicar to seek for an organist who is capable of rendering his portion of the service in a proper and efficient manner, even if he finds it necessary to increase the salary a little. But if "Clericus" means to infer that the great mass of organists are inefficient and unworthy of holding their appointment, I beg most emphatically to deny that such is the case.

We have unmistakable evidence that the art of organ playing in this country has made, and is making, rapid and substantial progress. New organs are constantly being erected in churches, and in many of our large towns an organ is to be found in the concert-hall on which performances are occasionally given. In addition to this we find composers turning their attention to a long neglected branch of art, and there is a plentiful supply of new organ compositions and arrangements, many being of extreme difficulty, and such as would not have been attempted by average performers a few years ago; furthermore, it would be impossible to find a period in musical history during which England possessed so many organists of acknowledged excellence as she does at the present time. With these facts before us it cannot fairly be said that organists, as a class, are incapable of discharging in a satisfactory manner the duties imposed on them.

In conclusion, we ought to thank "Clericus" for one or two valuable hints, more especially with regard to the publication of an Organists' List. This would form a valuable work of reference, both for the clergy and the profession. As to local examinations, the College of Organists has a board of examiners in many cathedral and other towns.

I remain, Sir,

Yours, faithfully,

A FELLOW OF THE COLLEGE OF ORGANISTS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Pray allow a few remarks on Mr. Macfarren's able and interesting paper, "Oratorios in Church," which I will make as an earnest lover of music, and, not least, of Oratorios. Sacred music has a double object—God's glory and man's edification, and we must not ignore the first in seeking the last, nor do right save in a right way. I fully admit that an Oratorio reverently and carefully performed may most rightly be given in a Church; but it should be ever remembered Whose is that House. When the Oratorio forms part of Divine Worship, as the *Messiah* was performed at Horsham a few years ago, as Bach's *Passion* was last year given at Westminster Abbey, I think it is in place, and I gladly note Mr. Macfarren's testimony to the devout conduct of the congregation at the Abbey last Maunday Thursday. What offends devout and thoughtful people is the turning of a Cathedral into a mere large Concert-room for a great audience, with the stewards and purchased tickets and even more secular adjuncts. Having myself attended more than one of the Triennial Festivals I can aver with many people (I will not say with all), there is lamentable forgetfulness of the sanctity of the consecrated building, so that apparently irreverence is far more promoted than devotion.

This was the objection to the use of Worcester Cathedral first formed in 1865, by Lord Dudley (who had himself been a steward), but it was rather set aside by traditional prejudice and local interest, than fairly answered. Originally, I believe, the Festival, as instituted by Chancellor Bisse, was of far simpler kind—a "meeting of the choir"—and did not subordinate Divine Worship to a musical performance, however grand.

I should gladly see our Cathedrals and great Churches open at high Christian seasons for combined musical worship and edification, but I cannot allow the justice of the wish that Cathedrals may "fall to the ground, for it is of far less importance to keep them...as homes of a dead Service (!) than...for those Festivals...whereat men of all religious persuasions might meet." Surely the Divine Service is not "dead," though it may have been sometimes but coldly offered; nay! I would say that we cannot be too thankful that, save in the Rebellion, God's daily worship has been at least maintained in our Cathedrals, when so much neglected in our parishes, and has been preserved to our own days. And may it be ever offered, not for "men of all persuasions" to hear and criticise, but for good Christians to join in with heart and voice if they can; at least reverently listening themselves when the elevating and instructive strains of the Oratorio—a Musical Picture—are out-poured.

I am, Sir, your humble Servant,  
Tunbridge Wells, March, 1872. M. A.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Your remarks upon musical rhythm in the review of Mr. Calkin's organ works are very interesting to musicians; but allowing that in most cases the last note of a musical period should fall on the first beat of the bar, there are many instances where it would be wrong to obey this rule; and the fact of there being so many examples of the last note of the period falling on the third beat of the bar has not been owing either to carelessness or ignorance on the part of the composer, as no amount of twisting or adding to such refractory phrases will make them at once conform to the rule you have cited, and preserve their original meaning.

If you should think this worth inserting, it may lead to some correspondence upon a subject that is of great interest to musicians. Your obedient Servant,

Weybridge, 22nd March.

WALTER H. SANGSTER.

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed.

We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The correspondent who furnishes us with the account of the concert at Cambridge Hall, Newman Street, on the 12th ult., is informed that we cannot insert notices of performances in London unless tickets have been sent.

R. SHEPPARD.—Write to the Secretary of the College of Organists, Mr. R. Limpus, 41, Queen's Square, Bloomsbury.

Mr. Archer's letter, in reply to Mr. Romsey's enquiry as to the Hebrew "Musical Accents," &c., will appear in our next.

### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BLACKPOOL.—On Monday evening, the 26th February, the Blackpool Vocal Society gave the second concert of the season in the Assembly Rooms, Talbot-road, to a large audience. A selection of sacred music formed the first part of the programme, and included a portion of Mozart's Twelfth Mass, "See what love hath the Father" (Mendelssohn), duet and chorus, "O never bow we down" (Handel), and "Hallelujah" (Beethoven). The second part comprised a selection of secular songs, choruses, &c. The principal vocalists were Miss Poole, Miss Weisbe, Mrs. Maries, Miss Grindrod, Messrs. Birtland, Gardner, Kay, Waddington, Johnson, and Stanton; accompanists, Mr. Grindrod (pianoforte), and Mr. J. G. Wrigley, of Rochdale (harmonium); conductor, Mr. N. Dumville, of Manchester. The choruses were, on the whole, well sung, and reflected great credit on the conductor. Miss Grindrod in Sullivan's air, "Love not the world," and Mr. Stanton in Haydn's "Rolling in foaming billows," were highly successful; and Mr. Gardner received an encore for his singing of Loder's "Thanksgiving song." Jackson's glea, "The sisters of the sea," was also greatly applauded. The only instrumental piece was a duo for harmonium and pianoforte, by Ch. Gounod, "Hymne à Sainte Cécile," which was excellently rendered by Messrs. Grindrod and Wrigley. "God save the Queen" concluded the concert.

BOOTLE.—On the 12th ult., Mr. Charles Edward Horsley's Liverpool Ballad and Madrigal Company gave a highly successful concert in the Moineux Assembly Rooms. The part-singing was excellent throughout, and Mr. Horsley's pianoforte solos were loudly and deservedly applauded. Miss Marie Arthur sang with much expression "With verdure clad," and Miss Nicholls in "Orest in the Lord." Mr. C. Wilson in the ballad "When other lips," and Mr. T. J. Hughes in the aria from Horsley's *Joseph*, "Oh that my head were waters," and recit. and air, "Song of the Martyr," by Mr. Alfred Phillips (with a duo pianoforte and harmonium accompaniment by Mr. Horsley and Mr. W. J. Argent) were also received with much favour.

CHELTEMHAM.—The national festival of the Principality was duly celebrated by a performance of Welsh music at the Assembly Rooms, on St. David's Day. Among the artists engaged were Mr. Cummings, Mr. L. Thomas, Mr. J. Thomas, Miss Megan Watts, Miss Annie Edmonds, and Ehedydd Cymru. In the first part Mr. L. Thomas was highly successful in the ballad "The Harp of Wales," and Miss Edmonds received much applause for her rendering of "The plaint of the Ring-dove," and also (in conjunction with Mr. Cummings) for the duet "The Summer storm is on the mountain." In the second part, Mr. Lewis Thomas obtained an encore for "The Men of Harlech," and in response he sang "Worth of true friendship," and the lady, Ehedydd Cymru, was loudly applauded in each of her solos. The national song, "St. David's Day," and "God save the Queen," brought the concert to a pleasant termination.

CHISELBURST.—The Woolwich Choral Society gave a performance of the *Creation* at the Town Hall, on Tuesday, the 5th ult., under the

direction of Mr. Whomes. The vocalists were Miss Jones, R.A.M., Mr. Arthur Thomas, and Mr. Chaplin Henry; solo trumpet, Mr. Dearden. The performance was highly successful.

**CORK.**—The second concert of the Cork Musical Society was given on the 5th ult., at the Imperial Room, which was crowded in every part. The programme included a selection from Beethoven's Mass in C, the principal parts in which were excellently sustained by Miss Lambkin, Messrs. Harvey, Scott, Seymour, and E. Hackett. The "Benedictus," especially, was charmingly sung, and all the choruses were given with commendable precision and care. In the miscellaneous part, Miss Lambkin gave a highly successful rendering of Weber's "Softly sighs," and vocal pieces were also contributed by Mrs. Baily, Mrs. Empson, Miss Morgan, the Misses Corbett, Messrs. Harvey, Scott, and Hackett. Several orchestral pieces were excellently played, under the able direction of Dr. Marks; and a trombone solo by Mr. Dietrich created a marked effect with the audience.

**DREBY.**—The Philharmonic Society gave a highly successful concert at the Lecture Hall, on the 19th ult. The orchestra, under the leadership of Mr. W. S. Woodward, performed with much effect the overtures to *Zauberflöte*, *Stradella*, and *Preziosa*. Mr. Chadfield was greatly applauded in Weber's *Concertstück*, and also played a solo on themes from *Le Prophète* with good executive power. The vocalists were Mrs. Bateman and Mr. Goulden, and both were received with warm and deserved applause, the former being encored in Kallwoda's song, "Home of love," the clarinet *obligato* to which was excellently played by Mr. Hall. The concert was ably conducted by Mr. W. W. Woodward.

**DONCASTER.**—Mr. J. H. Eyre (choirmaster of the Parish Church, and director of the Choral Union) gave the last of a series of six entertainments for the winter season, on Monday, the 11th ult., when the Guildhall was crowded to excess. The reader was W. E. Shirley, Esq., town-clerk, who expressed great pleasure in being allowed to take part in these interesting meetings. The vocalists were Miss Louisa Foster, Miss Bloomfield, Mr. Moxon, Mr. Eyre, and Masters H. C. and R. Thornaby and Lucas, three boys from the Parish Church choir, who have sustained important parts in each entertainment, in such a manner as to deserve special praise. Mr. Mager played a solo on the violin, and Mr. Booth presided at the pianoforte. The performance was highly successful throughout, and the audience dispersed with a feeling of regret that these entertainments have come to an end.

**DUBLIN.**—The proceedings of the St. Catherine's Choral Union were opened this year by a Lecture on Sacred Music, by the conductor to the Society, Mr. R. Pryor, the musical illustrations of which were effectively sung by the members. On Thursday evening, the 7th ult., the members gave their first concert in the Society's Rooms, Thomas's Court, before a large audience. The first part was selected principally from Haydn's *Creation*, the second being composed of secular songs, duets, part-songs, and choruses. Mr. Taylor, organist of St. Werburgh's (though evidently labouring under severe cold), was warmly applauded in his two songs, "Now Heav'n in fullest glory," from the *Creation*, and Bayleff's "Over the rolling sea." Master Pryor sang "Where the bee sucks," which was encored. The other principal vocalists were Miss Mahon, Miss Mills, Miss Malone, and Messrs. Woods, Green, Shea, Johnston, Manning, Devine, Malone, and J. E. Field, all of whom were highly effective, the last named being the leading tenor and hon. sec. of the Society. Mr. Walker, organist of St. Andrew's, ably accompanied, and Mr. R. Pryor conducted.

**EDINBURGH.**—The selection of music at Professor Osakeley's Organ Recital, on the 14th ult., was made almost exclusively in reference to the programme of the concert on Wednesday, 20th ult., of the University Musical Society. The exceptions were, firstly, the prelude and fugue in B flat, on the notes "B A C H" (H being German for our "B natural"), by the great composer whose name consists of these four letters; and secondly, the slow movement from the organ fantasia in C minor, by Berens. A large audience of students and others listened with the attention and appreciation so characteristic of these recitals. The pieces which seemed most to please were the spirited part-songs by Mendelssohn and Weber, the new *Abendlied*, by the Professor, which was much applauded, and the March from *Athalie*, peculiarly effective on the grand organ.

**GREENOCK.**—On the 26th February, the Greenock Orpheus Club gave a concert in the Town Hall, in aid of the funds of the Infirmary. The principal singers were Messrs. William and John Boyd, Currie, Methven, and Strickland, all of whom elicited much applause and several encores. Messrs. Middleton and Methven contributed two pianoforte duets, which were well received, and Mr. Poulter's performance on the organ was also greatly admired.

**LEEDS.**—On the 19th ult., a concert, promoted by the Madrigal and Motet Society, was given in the Victoria Hall, in aid of the funds for the Leeds Medical Charities, and as a Thanksgiving for the recovery of the Prince of Wales. The programme contained Handel's *Dettingen Te Deum*, Mendelssohn's *Hymn of Praise*, and a Thanksgiving Hymn by Mr. O. E. Horsley. On the whole, the choruses were well given. The solo singers had not much to do, but that little was well done. In the *Lobkang* they had more prominence. Of Madame Rudersdorff nothing new can be said, for her powers in sacred music are well known. Miss Alice Fairman seconded her admirably in "I waited for the Lord," and Mr. Byron gave the recitatives in a manner which showed that he appreciated the words as well as the music. His singing of "Watchman, will the night soon pass?" was excellent. The organ playing of Mr. Dodds was of great assistance. Dr. Spark evidently has his heart in the work, and is to be congratulated on his success. It remains to be added that the performance commenced with the National Anthem, and that Mr. Horsley's hymn was encored. At the Parish Church, on the Thanksgiving Day, a special Service was held at 12.30, when the *Te Deum* and Anthem, composed by Sir John Goss, were sung by the full choir. The prayers were intoned by the praecentor, and the responses were sung to Tallis's festive setting. An appropriate address was given by the Rev. F. J. Wood, senior curate, after which the

special Hymn, "O Thou, our soul's salvation," was sung by the congregation, which numbered about three thousand persons, including fifty of the local clergy, in surplices. The collection was in aid of St. Paul's Restoration Fund. At St. George's Church the same music was performed, under the leadership of Dr. Spark, organist of the church, and one or two other churches had special choral services in the evening.

**LIVERPOOL.**—Messrs. Horsley and Thomas's Classical Recitals at Dreaper's Rooms are manifestly gaining in interest and in public support. The programme on the 2nd ult. included Beethoven's Sonata in A minor, and excerpts from a Concerto by Spohr, both for piano and violin. An interesting item in the programme was Moscheles' fine duet for two pianofortes, "Hommage à Handel," which was admirably played in its original form by Messrs. Horsley and A. W. Borst. The vocalist was Mrs. Billinie Porter. Her selection comprised Sullivan's "Orpheus with his lute," a canonet by Spohr, with violoncello *obligato*, and a new song, "Alone with thee," composed for her by Mr. Horsley. The latter might be better described as a Scene, and, being in that form, afforded ample opportunity for the display of Mr. Horsley's power in the higher walks of his art. Mrs. Porter did adequate justice to the new work, and was, indeed, successful in all she undertook. The performance concluded with a trio by Mr. Horsley, performed by the author, assisted by Mr. Thomas and Mr. Haddock, a well known local violoncellist. The duties of accompanist were discharged by Mr. Wrigley. The Third Subscription Concert of the Philharmonic Society, on the 5th ult., was devoted to Mozart's *Requiem* and Mendelssohn's *Lobkang*. The principal artists in the *Requiem* were Miss Edith Wynne, Miss Chadwick, Mr. Maas, and Mr. J. G. Patey; and in the *Lobkang*, Miss Edith Wynne, Miss Green, and Mr. Maas. The duet, "I waited for the Lord," was encored, and the choruses and adagio of the *Sinfonia* much applauded. The fourth and concluding concert of the present series, on the plan of the London Monday Popular Concerts, was given in the Philharmonic Hall on the 6th ult. Executants: first violin, Herr Joachim; second violin, Herr L. Ries; viola, Mr. Zerbin; violoncello, Signor Piatti; solo pianoforte, Madame Schumann; vocalist, Mr. Edward Lloyd; accompanist, Mr. Zerbin. The instrumental portion of the programme consisted of Beethoven's String Quartet in C major (op. 59, No. 3), Schumann's Quartet in E flat (op. 47), for pianoforte, violin, viola, and violoncello, Haydn's String Quartet in G major (op. 76, No. 1), and Beethoven's solo Sonata in A major (op. 101), for pianoforte, which was finely rendered by Madame Schumann. The vocal pieces were excellently given and well received. "By Colia's arbour," and Schubert's "K" being re-demanded. The Societa Armonica gave its thirty-eight open rehearsal at the Liverpool Institute, Mount-street, on Saturday evening, the 9th ult., before a large audience. The programme comprised the overture to *De Sargino* (Paer); Kyrie and Gloria, from the Mass in E flat, No. 2 (Hummel); Symphony in C (M.S.) (Henry Gadsby); Chorus, "Susceptible hearts," from *Ruins of Athens* (Beethoven); Adagio, Symphony in E flat (F. Löhr); and March and Chorus, "Twine ye the garlands," also from *Ruins of Athens*. The instrumental part of the performance was highly successful, a prominent feature being Mr. Gadsby's Symphony, which was performed for the first time in Liverpool. The chorus, though limited, was effective. The vocal soloist was Madame Billinie Porter (a daughter of the talented conductor, Mr. Armstrong). She sang, in a finished style, the recitative and aria from *Eli*, "I will exalt Thee," and "Alone with thee," written expressly for her by Mr. C. E. Horsley. Mr. Lawson was an effective leader; and much of the success of the rehearsal must be attributed to the devoted attention of Mr. Armstrong, the conductor. The Fourth Subscription Concert of the Philharmonic Society on the 19th ult., was devoted to the performance of Mendelssohn's *Elijah*. Principal artists, Madame Titiens, Madame Bentham-Fernandez, Mr. Bentham, and Herr Stockhausen. The additional voices in the quartets and trios were supplied by members of the Society—Miss M. Philippa Mrs. Keef, Mr. Foulkes, and Mrs. Armstrong; and the unfortunate indisposition of Madame Titiens preventing her from fulfilling the whole of the arduous part of first soprano, her place, in portions of the work, was most ably filled by Miss Edith Wynne. The choruses went with great spirit, and the general effect was excellent. A good word must be said for Madame Bentham's charming rendering of "O rest in the Lord."

**LONDON, ONTARIO.**—On the 22nd February, a sacred and secular concert, in aid of the funds of the Church of England Young Men's Association, was given at the City Hall with much success. Miss Fanny Chatfield, of the Ladies' College, created a marked impression by her singing of the air "How beautiful are the feet," and also a bright little song by Randegger, called "Marinella." Her voice is excellent, and her execution displays a high state of culture, the encore which she elicited for the last-named composition being earned by the most legitimate means. Miss Williams, Miss E. Raymond, Mrs. Crow, Messrs. Beaton, Coles, Fawcings, and E. Plummer, were also highly effective in the solo music; and Miss Hall (of the Ladies' College) gained well-deserved applause by her performance of two solos on the pianoforte. The choruses were carefully rendered throughout, and Mrs. Raymond conducted the concert with much ability.

**MARCH, CAMBS.**—The second annual concert of sacred music in aid of the choir and organ fund, was given on the 28th February in the Wesleyan Chapel, by the choir and several instrumentalists, numbering in all about forty performers. Organist and choirmaster, Mr. E. C. Haylock. The principal pieces were, Gloria and Credo (Haydn's First Mass); Duet and Chorus, "Hail, Judea" (*Judas*); trio, chorus, and instrumental march, "See the conquering" (*Judas*); chorus, "Let their celestial concerts" (*Samson*); recit., "In splendour bright" (admirably sung by Mr. Hunt), and chorus, "The Heavens are telling." The performance was very successful, and afforded satisfaction to an audience of more than 700 persons.

**MIDDLETON.**—The Middleton Musical Society celebrated its hundredth anniversary with a very excellent performance of the *Messiah*, at the Co-operative Hall, on the 4th ult. Miss Hiles, Miss Harlow, Mr. N. Dumville, and Mr. Benj. Ramsbottom were engaged for the prin-

cipal vocalists, with Mr. C. A. Seymour as leader, and Mr. Handel Thorley as conductor. Miss Hiles, although suffering from indisposition, sang the soprano music with taste and finish, the air, "Rejoice greatly," being especially well given, and Miss Harlow's rendering of "He was despised," was one of the successes of the evening. Mr. Dumville gave "Comfort ye," "Every valley," and the other portions allotted to him very creditably, and Mr. Ramsbottom may be highly complimented for the style in which he sang "The people that walked in darkness," "Why do the nations," and "The trumpet shall sound," the trumpet obbligato to the last named piece being skillfully played by Mr. Peers. The choruses were given with much spirit and precision. The audience numbered nearly 1100, and the Society, after paying all expenses, will be able to add to its funds from £15 to £20.

**NEW ZEALAND.**—The Mendelssohn Society, Christchurch, gave a very successful performance of *Athalie* on the 8th December. The chorus-singing throughout was highly creditable to the Society; and the trio, "Hearts feel that love Thee," and the duet, "Ever blessed child," were especially well rendered. The War March was played with great spirit by the band (numbering about 20 performers), under the leadership of Mons. A. Fleury, and was unanimously re-demanded. The spoken recitatives were read admirably by Mr. W. Bowron. The second part of the concert consisted of Mendelssohn's "Victors' return," "First Spring day," and "Nightingale," and a miscellaneous selection. The concert attracted a very large audience. Mr. Robert Parker, musical director of the Society, conducted; Mrs. W. J. Smith and Miss Marshman presided at the piano, and Mr. Milner at the harmonium.

**NORTHALLERTON.**—A musical association has been recently formed here, entitled "The Church Musical Society." President, the Rev. T. W. Mercer, vicar; conductor, the Rev. F. Page Roberts. It promises to be a great success, as about fifty members have already been enrolled.

**OXFORD.**—On Monday, the 18th ult., the members of the Oxford Choral Society presented to their conductor, Mr. Allchin, a testimonial, as a mark of their appreciation of his zealous and untiring efforts to promote their interests and the good of the Society. The present was in the form of an elegant and richly engraved with the following inscription: "Presented, with a purse of twenty guineas, by the members of the Oxford Choral Society to their conductor, W. T. Howell Allchin, Mus. Bac., Oxon., on the occasion of his marriage, Dec. 30, 1871." The testimonial was presented by Dr. Stainer, President of the Society, who congratulated the members on being so fortunate as to secure the services of so able and painstaking a conductor.

**RAMSGATE.**—At St. Mary's Church on Thanksgiving Day the service (full choral) commenced with Hymn 198 (Ancient and Modern) as a Processional. The *Te Deum* was Sullivan's in D, and the Anthem was "Glorious is Thy Name (Mozart)." The special Thanksgiving Hymn (to a tune by Dr. Wesley) was heartily joined in by the congregation. The service concluded with a Choral Celebration of the Holy Communion, at which Marbeck's music was used.

**REDRUTH.**—On Friday evening, the 1st ult., Mr. Ellis Roberts, assisted by Miss Ellen Glanville, gave a successful entertainment in the Druids' Hall. Mr. Roberts played as usual in a very brilliant style. Miss Glanville (her first appearance in Redruth) acquitted herself in all her songs in a highly effective manner, and was encored in Bishop's "Bid me discourse," for which she substituted "The blind girl to her harp."

**SALISBURY.**—The Sarum Choral Society gave a performance of Mendelssohn's *St. Paul* on the 21st ult. in Hamilton Hall, under distinguished patronage. Miss Emily Spiller, Mr. Taylor, and Mr. O. Christian were the solo vocalists; leader, Mr. Rowland; conductor, Mr. C. J. Read.

**SLOUGH.**—Mr. O. Christian gave his annual miscellaneous concert on the 12th ult., assisted by Miss Julia Elton, Miss Banks, Mr. T. Dyson, Mr. Fred. Graham, and Miss Lazarus, R.A.M. The programme included selections from the *Creation*, *Elijah*, &c. There was a large and fashionable audience.

**ST. LOUIS, MISSOURI, U.S.**—Mr. Waldemar Malmene, Mus. Bac., Cantab., formerly of Belfast and Derry, Ireland, has been awarded the second prize offered by the American Conservatory of Music, New York, for the best anthem.

**STRATFORD.**—The West Ham Philharmonic Society gave the second concert of the fourth season in the Town Hall, on Tuesday, the 19th ult. The programme consisted entirely of secular music. Of the part-songs, Finatti's "The sea hath its pearls," Barnby's "Silent night," Gardiner's "Go, lovely rose," Macfarren's "Orpheus," and Bishop's "Daughter of error," were the most successful, the solo in the latter being taken by Miss Smellie, who received a well-merited encore. The Misses F. and G. Jones, Mr. O. Jones, and Mr. W. Latta also contributed much by their singing to the success of the concert. Messrs. T. and F. Kitson performed a pianoforte duet, Mr. Clutterbuck a concertino solo, and Miss H. Rivers a pianoforte solo; the last-named (a young lady about twelve years of age) creating quite a sensation. She is a pupil, we understand, of Mr. Alfred Carder. Mr. F. Kitson accompanied, and Mr. J. S. Bates (organist of the Parish Church), West Ham, conducted.

**WAREHAM.**—The Wareham Musical Society gave its second concert of sacred and secular music at the Corn Exchange on the 7th ult., under the able direction of the Rev. J. B. Lloyd. Several pieces were given by the choir with commendable precision, amongst which must be especially mentioned "Banish, oh maiden," which was sung by the male voices without accompaniment. Miss Parmler, Miss Yearsley, Mrs. Seale, Mrs. Shave, Mr. F. Hibbs, and Master G. Gould were highly effective in the solos entrusted to them, many receiving encores. The accompaniments were excellently played by Mrs. Lloyd and Miss Yearsley. We sincerely trust that the Wareham Musical Society will continue to flourish under the able guidance of Mr. Lloyd, who has, by his indefatigable exertions, brought the association to its present state of efficiency.

**WINDSOR.**—Mendelssohn's *Elijah* was given in St. Mark's School-room on the 19th ult. under the direction of Sir G. J. Elvey. Miss Banks, Madame Poole, Mr. Montem Smith, and Mr. Orlando Christian were the principal vocalists. The chorus included the members of the Windsor and Eton Choral and Amateur Madrigal Societies, assisted by eminent amateur vocalists, and the band was augmented by H.M. 1st Life Guards' band. The performance was a most successful one.

**WORCESTER.**—The fourth concert of St. Clement's Choir for the present season was given at the Schoolroom on Monday evening, the 11th ult. Being Lent, the selection consisted solely of sacred music, from Haydn, Mendelssohn, Spohr, Handel, &c. Great pains had evidently been taken to make the entertainment as good as the confined room and the means of the choir would permit. The attraction of the concert was much enhanced by Mr. and Mrs. A. J. Caldicott, who kindly took part in the performances. Miss Doward, as usual, efficiently presided at the pianoforte.

**ORGAN APPOINTMENTS.**—Mr. W. W. Meadows, Jun., Organist and Choirmaster to Winkfield Church, Windsor.—Mr. J. Greatorex Wyatt (late Organist and Choirmaster of S. Matthias, Bethnal Green), to St. Paul's, Lisson Grove.—Mr. Henry R. Bird (of S. Gabriel's, Pimlico), to the new Parish Church, Kensington.—Mr. J. G. Bolland Elliott, to the new Church of S. Stephen, Haggerston.—Mr. J. Locke Gray (formerly of S. Mark's, Lewisham, and S. George the Martyr, Queen Square, Holborn), to Holy Trinity Church, Richmond.—Mr. A. D. Miles, late of the Parish Church, Lutterworth, Organist and Choirmaster to S. Mark's, North Audley Street, Grosvenor Square.

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